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MIDDLEBURY COLLEGE / MIDDLEBURY, VERMONT 05753

Bread Loaf School of English

June 1978

Dear Bread Loafer:

This letter is a happy harbinger for returning Bread Loafers, and one which should be helpful to those about to enjoy their first summer on the Mountain.

Your final bill has been sent from Middlebury College. To avoid inconvenience at the opening of the School, will you please send your payment in the envelope provided with the bill? In addition, you should return the enclosed arrival card and the medical information form to the Bread Loaf Office in Old Chapel.

The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The Bread Loaf taxi will meet all Vermont Transit buses at the Familiar Tree in Middlebury on June 28th. Ask the driver to take you to the Familiar Tree; do not get off at the College. Early morning arrivals on June 28th will be transported from the Middlebury Inn to Bread Loaf at 10 a.m. There is a charge of \$2.50 for the trip. More expensive transportation by private taxi would be your responsibility. There are Greyhound or Vermont Transit buses from Montreal, Boston, Albany and New York City. A 9:30 a.m. express bus from New York arrives at 4:20 p.m. with a lunch stop in Albany.

If you are traveling by car, you should turn off the main Rutland-Burlington highway (U.S. Route 7) at the junction of State Highway 125, four miles southeast of Middlebury. The Bread Loaf campus is eight miles east of this junction on Route 125.

Air New England and Delta Airlines have flights from Boston to Burlington. Delta also has flights from Washington, Baltimore and Chicago to Burlington. Allegheny has service from New York and Albany. Connections from Burlington to Middlebury can be made on Vermont transit buses.

Upon arrival at Bread Loaf, you should go to the Inn Desk to check in and to receive your room and post office box assignments. Please read the Basic Information Sheet, which you will receive from Dick Ross, the Inn Manager; and then call at the Secretary's Office to register and to confirm your course program with Anne Hoover. Then, from a representative from the Comptroller's Office, in the Blue Parlor, you may obtain your ID card (as receipt for full payment made).

Lunch at 1:00 on Wednesday, June 28, will be the first meal served to members of the School. No rooms will be available before the morning of June 28, except for waiters and waitresses who are expected to arrive on June 27, and for faculty and staff. The first meeting of the School will be held at 7:30 p.m., June 28, in the Little Theatre. Classes start at 8:30 a.m., Thursday, June 29.

The School supplies blankets, but not bed linen and towels to students. The School recommends that you take advantage of the service provided by the Foley Linen Service. This service consists of two bed sheets, one pillow case, and 3 bath towels delivered each week. The cost is \$27.50 for the session, \$10. of which is a deposit which will be refunded at the end of the session. If you are interested in this service, please fill out the enclosed order form and return directly to Foley's with your check. Students may, however, bring their own linen, but a cleaning charge for blankets is made for sheetless beds. Washers and dryers are available on campus.

You should bring informal clothing for country wear, both for cool (40° - 50°F) and warm (75° - 90°F) wet and dry weather. Vermont weather is notoriously fickle. It is advisable to bring your favorite insect repellent.

Radios, hi-fi sets and so-called clock radios (unless you use earphones) are not permitted in the dormitories, which are far from soundproof. If you have a portable typewriter, by all means bring it. A subscription to the New York Times may be purchased at the Front Desk for those who believe that something out there might have happened. A public TV set will be brought on campus for viewing if the course of world history seems to take an unexpected turn.

For your own convenience you should bring traveler's checks which may be cashed at the Front Desk, since after August 1, local banks will not honor personal checks.

Pets are not allowed in student dormitories, or in public buildings. If you must bring an animal, please make prior arrangements to have it kept off campus. A barking dog can seriously disrupt a class on a quiet mountain campus. You do neither your colleagues nor your pet a service in bringing it on campus.

You should inform correspondents to address you at:

Bread Loaf School of English
Bread Loaf Rural Station
Middlebury, VT 05753

Please make clear that your School of English address is, alas, only temporary. Simply notify your local post office to forward your mail to Bread Loaf only during July to mid-August. Newspapers and magazines cannot be sent back to the real world once you leave the Mountain (and Anne doesn't have time to read them). Express packages sent in advance should be addressed to you c/o Campus Security, CARR HALL (for Bread Loaf), Middlebury College, Middlebury, VT 05753. They will be delivered to Bread Loaf.

Since the Front Desk closes at 10 p.m., it is sometimes difficult to complete late-evening calls expeditiously. Try to have in-coming calls made well before 10 p.m., with allowances for time differential in long distance calls. Emergency telephone messages, of course, will be delivered at any time. The Bread Loaf campus telephone number is (802) 388-7946.

Have an easy trip. Getting to Vermont and Bread Loaf is no problem; but leaving even for three weeks at Oxford is going to be more of a wrench for me than I had believed.

Yours,

Paul M. Cubeta

Paul M. Cubeta
Director

PMC:ah

Encls.



MIDDLEBURY COLLEGE / MIDDLEBURY, VERMONT 05753

Bread Loaf School of English

June 1978

Dear Off Campus Bread Loafer when On Campus:

I want to welcome all relatives and friends of Bread Loaf students to the Mountain. Bread Loaf is a lot more than a School; it is a community of shared intellectual, social and recreational engagements. You who are not enrolled students are cordially invited to join in as many on-campus activities as you wish, to attend the evening lectures, picnics, receptions, movies and plays, or to use the tennis courts, the Johnson Pond, the Snack Bar in the Barn. You may purchase a meal ticket at the Front Desk whenever you'd like to join on-campus Bread Loafers for a meal. If you'd like to audit an occasional class, you may do so after checking with Anne Hoover to see whether the instructor permits auditors. It has been an honored tradition since 1920 to pay the School a \$1.00 a class hour to help the secretaries meet their routine office expenses at Bread Loaf. This fee has not gone up in 58 years, and must now be the 1920 equivalent of \$10. Carol Elliott, the Theatre Production Manager, would welcome your assistance in mounting our four dramatic productions. You may try out for a part in our plays.

The spirit of that last paragraph is meant to be warm and real, but we should recognize that it can also be abused. The rights of resident students can unintentionally be infringed upon by visitors. First, dogs brought on campus create a serious nuisance by barking outside open classroom windows, or annoy students and faculty in the Barn. Perhaps a more vexing problem is that of unattended children. Since the Barn is one of the few places where students can have conferences with faculty - there are no faculty offices - it cannot be a place, delightful as it is, where children cavort at will. With the laundry near our classrooms and the parking lot, children just mustn't be turned loose to romp while the family wash is being mangled. My tone is not meant to be querulous, but it is my responsibility to balance necessities and privileges and to create an educational environment which supports the central purpose of the School.

I ask for your help in making the summer a truly enjoyable one for us all.

Cordially,

A handwritten signature in cursive script, reading 'Paul M. Cubeta'.

Paul M. Cubeta
Director

PMC:ah

BREAD LOAF SCHOOL AND CONFERENCE

MIDDLEBURY COLLEGE

MIDDLEBURY, VT 05753

INSURANCE

We have provided a plan of accident insurance for summer school students. The plan provides medical reimbursement for the expense arising from an accident. Reimbursement will be made up to a maximum of \$1,000. for each accident. The plan is broad in scope and covers all accidents, wherever the student may be, during the term of the policy.

Exclusions -- The plan does not cover: eyeglasses or hearing aids; dental treatment unless treatment is necessitated by injuries to sound natural teeth; loss caused by plastic surgery for cosmetic purposes; loss caused by war or any enemy action; loss resulting from having been in or on an aircraft unless riding as a fare-paying passenger in a passenger aircraft operated by an incorporated passenger carrier; nor an expense incurred by a student after twelve months from date of termination of the student's insurance. In the event that the insured is covered by the Automobile Medical Payments provision of a motor vehicle policy, no duplication of payments will be made for automobile claims. In such an event there will be payment of any expense up to the policy limit that might exceed the amount of medical payments applicable to the particular case.

Claims -- In the event of accident, claims should be reported to Fred S. James & Company, One Boston Place, Boston, MA 02101, within 30 days from date of the accident. Claim forms are available from the Bread Loaf Nurse, or the Nurse at Lincoln College. Medical bills must be submitted within 90 days from date of treatment.

The insurance will be effective for the periods indicated below:

English School	26 June - 13 August, 1978
English School at Lincoln College, Oxford *	1 July - 13 August, 1978
Writers' Conference	15 August - 27 August, 1978

* In England, students will be covered by the National Health Service.

1978 SUMMER SESSION

FOLEY'S LINEN SERVICE

The charge for Foley's Linen Service is as follows:

(Linen bundle consists of two sheets, a pillow case and three turkish towels.)

7 week session

BREAD LOAF SCHOOL OF ENGLISH

Linen \$27.50, with a \$10 refund upon
return of the linen at the end of
the session.

Weekly Linen Exchange

Tuesday, behind the Inn

----- Clip Here -----

RETURN THIS COUPON TO:

Foley's Linen Service
133 State Street
Rutland, VT 05701

Please enter my order for weekly linen service ____ yes

I will be attending the 7 week session of Bread Loaf ____.

Enclosed is my check for \$ _____ part of which will be returned to me after
the end of the session (per schedule above).

Name: _____

Home Address (for return of deposit) _____

(Zip Code)

Campus Address: Bread Loaf Rural Station, Middlebury, VT 05753

THE BREAD LOAF SCHOOL OF ENGLISH -- BASIC INFORMATION 1978

Please retain these sheets for reference throughout the summer.

Mr. Ross, Front Office Manager, will answer any questions about room and board, mail, and any incidental charges you may incur (aside from the regular bill for tuition, room, and board).

Mr. Cubeta and Miss Hoover should be consulted about initial registration, payment of bills, and information about courses, lectures, and academic credit.

REGISTRATION

Students should confirm their courses at Miss Hoover's Office as soon as possible after arrival. Those who have not registered for courses in advance should consult Mr. Cubeta.

Registration is not complete until a registration card, an information card, and, in some cases, a car card and an off-campus address card have been returned to Miss Hoover's Office.

Mr. Cubeta must approve all course changes. A charge of one dollar will be made for course changes after Monday, July 3.

OPENING NIGHT

We will have our first meeting in the Little Theatre at 7:30 Wednesday evening. Mr. Cubeta will welcome us and will talk about "Elected Friends." He says it has nothing to do with Hamlet and Horatio. An informal reception will follow in the Barn.

PARKING

State law prohibits parking beside the highway. You are asked to keep the road clear, especially in front of the Inn. Faculty at Maple and students at Tamarack, Brandy Brook, and Gilmore may park their cars on the lawn beside the road. Enforcement of the regulation begins today.

PEDESTRIANS ON ROUTE 125

Please observe Vermont regulations and walk facing the traffic. Please don't walk in groups all over the road; walk Indian file. With curves, hills, and narrow roads, drivers of trucks and cars can't see ahead very far. When you're walking, make like you're driving -- and when you're driving, make like you're walking. Bread Loaf is trying to get the present 50 mph speed limit reduced through the campus, but with no success so far.

RECEIPTS AND ID'S

Miss Barbara Wells will be in the Blue Parlor on Wednesday, June 28, to receive payment for all unpaid bills. ID cards will serve as receipts.

FRONT DESK

Mr. Richard Ross and Mrs. Hilde Ross, Front Office Managers.
Bill Ivey and Charlotte Glasser, Assistants.

Weekdays and Saturday: 8:00 AM to 8:00 PM

Sundays: 9:00 AM to 1:00 PM; 6:00 PM to 8:00 PM

The switchboard remains open until 10:00 PM.

POST OFFICE

Weekdays and Saturday: 8:00 AM to 5:00 PM. Closed Sunday.

Outgoing mail should be posted by 3:00 PM on weekdays and by 2:00 PM on Saturdays.

Incoming mail is distributed by 10:00 AM and 5:30 PM.

MEAL HOURS

Weekdays
Breakfast..7:30-8:00 AM
Lunch 1:00-1:15 PM
Dinner.....6:00-6:15 PM

Saturday and Sunday
Breakfast..8:00-8:00 AM
Lunch.....1:00-1:15 PM
Dinner.....6:00-6:15 PM

Since all waitresses and waiters are students, please come to breakfast on time. The door to the Dining Hall is closed at 8:00 AM on weekdays and at 8:30 AM on weekends. The unadorned foot may not tread on dining room floors.

Dietitian: Miss Lois Thorpe
Head Waiter: Mr. Don Keck DuPre

BOOKSTORE

Wednesday, June 28.....8:30-12:30, 2:00-5:00

Thursday, June 29.....8:00-12:30, 1:30-2:30

Regular hours, beginning Friday, June 30:

Weekdays: 8:15-9:30, 12:30-1:00, 1:45-2:15

Sunday: 8:30-9:30

Manager: Charlotte Glasser

Students should attempt to buy texts by Friday as it is often necessary to order additional copies. Charlotte requests that auditors refrain from buying books until Thursday or Friday. There are no student charge accounts at the Bookstore. A 3% sales tax is charged for all stationery and drug items. Stationery, notebook paper, pens, ink, etc. can be purchased at the Bookstore, postcards and stamps at the Front Desk, cigarettes at the Snack Bar in the Barn.

LIBRARY

Miss Kay Joyce and Mr. Brent Goeres, Librarians.

As of Thursday, June 29, the Library will be open:

Weekdays: 8:15-12:40, 2:00-5:00, 7:15-10:00

Saturday: 9:00-12:00, 2:00-4:00

Sunday: 9:00-12:00, 7:15-10:00

Sunday through Friday nights the Library will remain open until midnight so long as there are actually students there to take advantage of the additional hours.

The Library will be closed during all special programs.

DIRECTOR'S OFFICE

You can make regular appointments through Miss Hoover or Mrs. Ross to see Mr. Cubeta (or Mr. Holland, when he assumes his duties as Acting Director on July 1.) The Director is always available without appointment for personal urgencies.

INFIRMARY

Mrs. Joyce Renwick, Nurse.

Infirmary hours:

Weekdays: 8:00-8:30 AM, 1:45-2:15 PM, 6:45-7:15 PM

Saturday: 8:45-9:15 AM, 1:45-2:15 PM, 6:45-7:15 PM

Sunday: 8:45-9:15 AM, 2:00-2:30 PM, 6:45-7:15 PM

Mrs. Renwick asks that anyone who has not submitted a completed medical information form please do so. She has extras.

SNACK BAR

Open daily: 8:30 AM to 6:00 PM, 6:30 PM to 11:00 PM. Ladies-in-waiting are Janice Munson, Katy Holland, Janet Banner, and Sue Johnson.

TAXI

Trips to town will be made on Tuesdays and Fridays for \$2.50 round trip, payable at start. The taxi leaves the Inn at 2:00 PM and arrives in Middlebury at 2:20. It leaves Middlebury at 4:00. The taxi will leave both stations promptly.

TELEPHONE

There are pay phones on the ground floor of the Inn near the Bookstore and outside behind the Laundry. Incoming callers must dial (802) 388-7946. Except for emergencies, please have all incoming calls placed before 10:00 PM, when the switchboard closes. Check your mailbox regularly for messages, especially around meal time.

If you plan to be away, please inform the Front Office and leave a phone number where you can be reached.

ACCOMMODATIONS

Empty beds are in most cases reserved for late arrivals. All requests for room changes must be cleared with Anne Hoover.

THE CRUMB

The Bread Loaf Crumb, a daily bulletin, will be distributed at lunch time in the Dining Hall. Off-campus students can get copies at the Front Desk. If you have a notice, a tid or a bit for the Crumb, give it to editor Jonathan Hart, put it in his mailbox, or leave it at the Secretary's Office.

1978 Schedule of Classes

Except as indicated, all classes will be held in the Barn. Please cooperate with our request that there be no smoking in the classes.

8:30

3A.	Principles, Problems, & Practices of Teaching English (I)	Mr. Moffett	Room 6
20.	Romance (V)	Mr. Hanning	Room 1
54.	Elizabethan Poetry & Pastoral (II)	Mr. Javitch	Room 4
83.	Form & Doubt in American Romanticism (IV)	Mr. McIntosh	Room 3
116.	Hawthorne and James (IV)	Mr. Brodhead	Room 2

9:30

7.	Introduction to Theatrical Production (I)	Mr. Maddox	Little Theatre
11.	The Romantic Period in Poetry (III)	Mr. McGann	Room 2
74.	Myth & Religion in Eliot, Hardy, Lawrence (III)	Miss Bonaparte	Room 1
105.	English Stage Comedy (II)	Mr. Danson	Room 3

10:30

3B.	Principles, Problems, & Practices of Teaching English (I)	Mr. Moffett	Room 6
19.	Chaucer (II)	Mr. Hanning	Room 3
41.	American Pastorals (IV)	Mr. Brodhead	Room 1
62.	Whitman and American Poetry (IV)	Mr. McIntosh	Room 2
135.	Ariosto, Rabelais, Cervantes (V)	Mr. Javitch	Room 4

11:30

10.	The Victorian Period in Poetry (III)	Mr. McGann	Room 4
28.	Shakespeare (II)	Mr. Danson	Room 1
117.	Faulkner (IV)	Mr. Holland	Room 3
149.	Ritual & Romance in Six Women Novelists (III)	Miss Bonaparte	Room 6

Mon., Wed., Th., Fri. 11:30-12:45

39.	The Novella in Europe and America (V)	Mr. Donadio	Room 2
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Mon., Wed. 2:00-4:15

5.	Experiments in the Writing of Poetry (I)	Mr. Pack	Room 3
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Mon., Wed. 2:00-4:30

124.	Theatre Practicum (I)	Mr. Mokler	Room 2
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Tues., Wed., Th. 2:00-4:00, as arranged

Workshops and Panels for the Program in Writing

Mr. Moffett and Consultant

THE BREAD LOAF SCHOOL OF ENGLISH

Program for the 1978 Session

Saturday, July 8	Frost Picnic	Homer Noble Farm 5:00 p.m.
Thursday, Friday, Saturday, July 20, 21 and 22	<u>The Dumbwaiter</u> , Pinter <u>Little Fears</u> , Pelusa	Little Theatre 8:30 p.m.
Monday, July 24	Daniel Seltzer, Professor of English and Director, Program in Theatre, Princeton University "The Development of Shakespearean Comedy"	Little Theatre 7:30 p.m.
Monday, July 31	Archibald MacLeish Reading (Not open to the public)	Little Theatre 7:30 p.m.
Thursday, Friday, Saturday, August 3, 4, and 5	<u>Heat</u> , William Hauptmann	Little Theatre 8:30 p.m.
Saturday, August 12	Commencement Exercises	Little Theatre 8:45 p.m.

BREAD LOAF SCHOOL OF ENGLISH

THE PROGRAM IN WRITING

1978

SCHEDULE FOR CONSULTANTS

July 3, 4, 5

Mary Lanigan

July 11, 12, 13

Walker Gibson

July 25, 26, 27

Donald Murray

August 1, 2, 3

Janet Emig

All Workshops will meet from 2:00 - 4:00 p.m. in Barn 1.

BREAD LOAF SCHOOL OF ENGLISH

ARCHIBALD MacLEISH

July 31, 1978 - 7:30 p.m.

The Barn

Mr. MacLeish will be our honored guest the evening of Monday, July 31st. Because of the extraordinary interest in this event, and in order to ensure that every Bread Loafer has a chance to attend, admission for seating in the Barn will be by ticket only. Tickets may be picked up from Carol Elliott in the Little Theatre on Thursday and Friday between 9:30 a.m. and 1:00 p.m. The reason for this cut-off on Friday is that any tickets not collected will then be given to members of the Middlebury community who have requested them.

If you take a ticket and find later you cannot use it, please turn it in to Carol.

Students wishing books autographed should leave them with Charlotte in the Bookstore by 8:30 a.m. Monday, July 31st. They may be picked up after lunch Tuesday. Be sure your name is in the book.

The Barn will be locked until 7:00 p.m. on Monday, July 31st, so that Bread Loafers in the dining room do not have to rush through dinner. NO ONE WILL BE ADMITTED WITHOUT A TICKET.

FILM SCHEDULE - 1978

Fri. June 30	<u>Sleuth</u> (Mankiewicz) with Sir Laurence Olivier (1970)
Fri. July 7	<u>The Quiet Man</u> (John Ford) with John Wayne, Maureen O'Hara (1952)
Sat. July 8	<u>The Loneliness of the Long Distance Runner</u> (Tony Richardson) Michael Redgrave (1962)
Fri. July 14	<u>Shane</u> (George Stevens) Alan Ladd, Jean Arthur, Van Heflin (1953)
Sat. July 15	<u>Rebecca</u> (Hitchcock) Laurence Olivier, Joan Fontaine, Judith Anderson (1940)
Sun. July 23	<u>Last Year at Marienbad</u> (Alain Resnais) Delphine Seyrig, Giorgio Albertazzi (1961)
Fri. July 28	<u>Marnie</u> (Hitchcock) Tippi Heuren, Sean Connery (64)
Sun. Aug. 6	<u>My Name is Nobody</u> (Herbert-Ross) Woody Allen, Deane Keaton (1972)
	(Valerii) Henry Fonda, Terrence Hill

STUDENT PRODUCTION CREWS

Construction: Susan Abbott, Wrey Trompeter,
Marlene Johnson, Muffie Field,
Marie Perez, Todd Kight,
Bob Burris, Lee Burris,
Dora Maillaro

Costumes: Pam Pion, Pat Lynch

Lights: Corinne Namblard, Brooke Mackie,
Todd Kight, David Inglehart

Properties: Lynn Rakatansky, Caroline Scob,
Marie Perez, Jose Perez

Sound: Doug Maddox, Jr.

Makeup: Cathy Griffiths

Cover Design: Susan Carlos

Acknowledgments to Margaret and Ryder Smith,
Dick and Hilde Ross, Diane Giese,
Debra Coleman, Mary Harkins and to
George Whitney.

THE
BREAD LOAF
SCHOOL OF ENGLISH
PRESENTS

THE
DUMB
WAITER

LITTLE FEARS

July 20, 21, 22, 1978
8:30 p.m.
Little Theatre

THE DUMB WAITER

Harold Pinter

Scene: A basement room.

Today.

.

BEN David Kester

GUS Dennis Livingstone

.

DIRECTOR ROBERT KRÁMSKY

Stage Manager Nancy Poole

There will be
a fifteen-minute intermission
between plays

LITTLE FEARS

Emanuel Peluso

Man Mark Godfrey

Woman Margot Sempreora

Younger Man Randall Price

Older Woman Betsy Gray

.

DIRECTOR LINDA STANICH

Stage Manager Peter Carlos

.

THEATRE STAFF

Design-Technical Advisor Doug Maddox

Production Advisor Alan Mokler

Costume Designer Mary Guaraldi

Lighting Designer)
Technical Director) Rick Osann

Production Coordinator Carol Elliott

Master Electrician Kathy O'Neil

Props Mistress Elizabeth Bailey

Technical Assistants Pam Gorzycki
Susan Carlos
Peter Carlos

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Harold Pinter

Scene: A basement room.

Today.

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THE
BREAD LOAF
SCHOOL OF ENGLISH
PRESENTS

THE
DUMB
WAITER

LITTLE FEARS

July 20, 21, 22, 1978
8:30 p.m.
Little Theatre

We sincerely thank the following people
for their contributions, cooperation and
support during the preparation of HEAT.

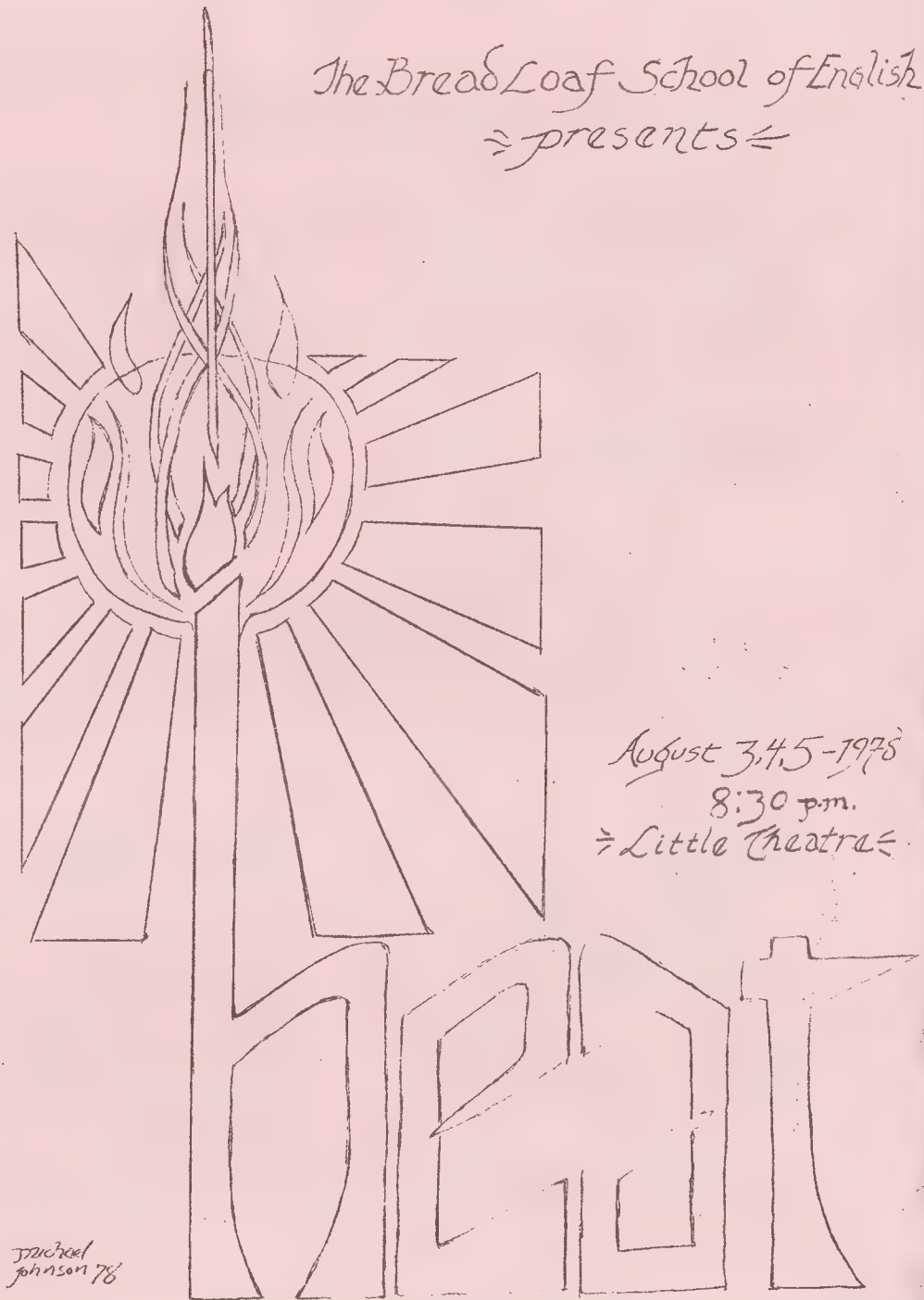
Margaret and Ryder Smith
Hilde and Dick Ross
Marie and Jose Perez
Amanda Abbott
Peggy McCarthy
Kathy Dempsey
Janet Buss
Nancy Poole
Pat Lynch
George Whitney at Middlebury College
Anthony Neri at Middlebury Vending Co.
Perry's TV of South Burlington
Ed Johnson at WFAD
and to
Dr. Robert Vigue for sharing his
record library.

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SPECIAL THANKS TO THE BREAD
LOAF MADRIGALISTS UNDER THE
DIRECTION OF BARBARA HANNING

X X X X X X X X X X X X X

The Bread Loaf School of English
≡ presents ≡



August 3, 4, 5 - 1978
8:30 p.m.
≡ Little Theatre ≡

Michael
Johnson 78

HEAT
by William Hauptman

CAST

CARROLL PRINE
HARLEY OTIS
TINA
CHARLES DRUNS
RHONA DRUNS
BILLIE TUCKER
BETTY
SUSAN HARDER
JOE BILLY FIELDS

Clive Bridgham
Tom Andrews
Elaine M. Handley
Joe Rigali
Carol V. Elliott
Merri Ann Milwe
Sara Wells
Marlene Johnson
Daniel Piquet

* * * * *

The play consists of two acts,
each lasting approximately 1 hour
and 10 minutes. There will be a
10-minute intermission after Act I.

* * * * *

Director
Scenic & Lighting
Designer
Costume Designer
Technical Director
Stage Manager
Costumer
Master Electrician
Props Mistress
Technical Assistants

Production Coordinator

ALAN MOKLER
DOUGLAS MADDOX

MARY THOMASINE HARKINS
RICK OSANN
MARIE CAHILL
Mary H. Guaraldi
Kathleen O'Neil
Elizabeth Bailey
Pam Gorzycki
Susan Carlos
Peter Carlos
Carol Elliott

Set Construction

Ted Littwin, Lisa Littwin,
Lee Burris, Doug Maddox, Jr.,
Carol Maddox, Roberta Burris,
Josh Danson, Ben Danson,
Lynn Rakatansky, Susan Abbott,
Bob Burris, Marlene Johnson,
Marilyn Robitaille, Wrey
Trompeter, Todd Kight,
Muffie Field

Costumes

Construction

Michele Lettiere, Pam Pion,
Pat Lynch, Dora Maillaro

Run Crew

Dora Maillaro, Head;
Pam Pion

Makeup, Hairstyles

Cathy Griffiths

Lights

Paul Risteen, Chris Dee,
Dennis Livingstone,
/ Libby Paxton

Sound

George Small

Production Run Crew

Dick Tappan, Head;
Maureen Godino, Betsy Gray,
Gary Brayshaw, David Purdum,
Philip Freemer, Steven Ocorr,
Michael Saladyga

House

Elaine Leskiw

Cover Design

Michael Johnson

HEAT
by William Hauptman

CAST

CARROLL PRINE
HARLEY OTIS
TINA
CHARLES DRUNS
RHONA DRUNS
BILLIE TUCKER
BETTY
SUSAN HARDER
JOE BILLY FIELDS

Clive Bridgham
Tom Andrews
Elaine M. Handley
Joe Rigali
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Sara Wells
Marlene Johnson
Daniel Piquet

* * * * *

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and 10 minutes. There will be a
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Designer
Costume Designer
Technical Director
Stage Manager
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Technical Assistants

Production Coordinator

ALAN MOKLER
DOUGLAS MADDOX

MARY THOMASINE HARKINS
RICK OSANN
MARIE CAHILL
Mary H. Guaraldi
Kathleen O'Neil
Elizabeth Bailey
Pam Gorzycki
Susan Carlos
Peter Carlos
Carol Elliott

Set Construction

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Lee Burris, Doug Maddox, Jr.,
Carol Maddox, Roberta Burris,
Josh Danson, Ben Danson,
Lynn Rakatansky, Susan Abbott,
Bob Burris, Marlene Johnson,
Marilyn Robitaille, Wrey
Trompeter, Todd Kight,
Muffie Field

Costumes

Construction

Michele Lettiere, Pam Pion,
Pat Lynch, Dora Maillaro

Run Crew

Dora Maillaro, Head;
Pam Pion

Makeup, Hairstyles

Cathy Griffiths

Lights

Paul Risteen, Chris Dee,
Dennis Livingstone,
/ Libby Paxton

Sound

George Small

Production Run Crew Dick Tappan, Head:

Maureen Godino, Betsy Gray,
Gary Brayshaw, David Purdum,
Philip Freemer, Steven Ocorr,
Michael Saladyga

House

Elaine Leskiw

Cover Design

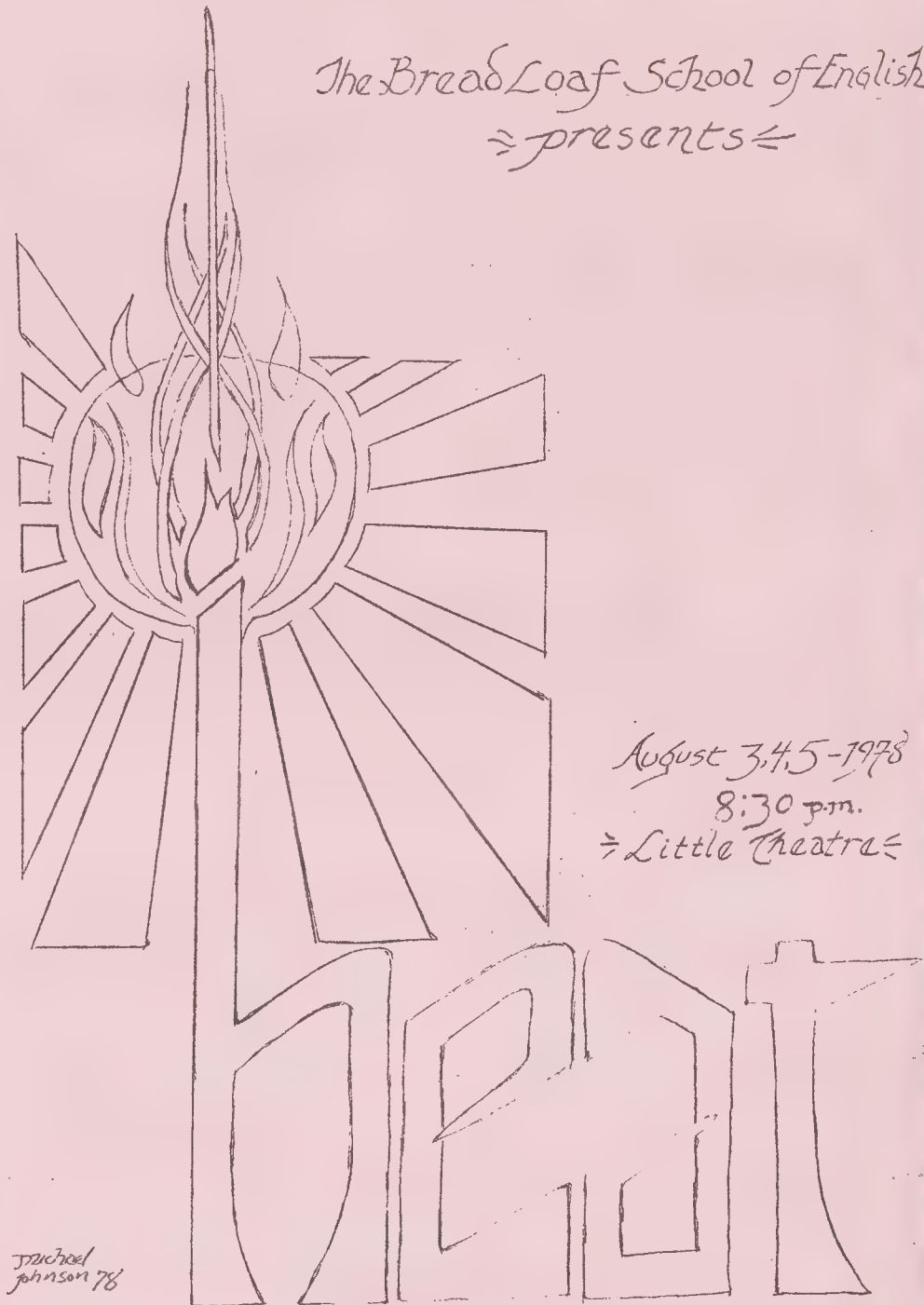
Michael Johnson

We sincerely thank the following people
for their contributions, cooperation and
support during the preparation of HEAT.

Margaret and Ryder Smith
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Marie and Jose Perez
Amanda Abbott
Peggy McCarthy
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Nancy Poole
Pat Lynch
George Whitney at Middlebury College
Anthony Neri at Middlebury Vending Co.
Perry's TV of South Burlington
Ed Johnson at WFAD
and to
Dr. Robert Vigue for sharing his
record library.

X X X X X X X X X X X X X
SPECIAL THANKS TO THE BREAD
LOAF MADRIGALISTS UNDER THE
DIRECTION OF BARBARA HANNING
X X X X X X X X X X X X X

The Bread Loaf School of English
≡ presents ≡



August 3, 4, 5 - 1978
8:30 p.m.
≡ Little Theatre ≡

Michael
Johnson 78

BREAD LOAF SCHOOL OF ENGLISH

Participants in The Program in Writing

1978

<u>Name</u>	<u>School</u>	<u>State</u>
Agone, Mary Sue	Montpelier High School	Vermont
Baer, Donna C.	Spencer-Van Etten Central School	New York
Bisbee, Beverly H.	Wilton Academy	Maine
Brannon, Patricia	Plainfield High School	New Jersey
Corriveau, Kevin D.	Mascenic Reg. School, New Ipswich	New Hampshire
Cousino, Reva A.	Mt. Abraham Union High School	Vermont
Dayton, Alison	Champlain Valley Union High School	Vermont
Finn-Pierce, Brenda	Franklin High School	New Hampshire
Freemer, Philip T.	Willington School System	Connecticut
Gershon, Richard	Rice Memorial High School	Vermont
Godino, Maureen A.	Merrimack High School	New Hampshire
Haworth, Janna M.	Macomb Senior High School	Illinois
Lary, Patrice	Champlain Valley Union High School	Vermont
Leskiw, Elaine	LeRoy Central Schools	New York
Melville, Beverly	(Rumford High School)	Maine
Miller, Philip H.	Fall Mountain Regional High School	New Hampshire
Moore, Judith M.	Westport Central School	New York
Olivo, Peter T.	Middlebury Union High School	Vermont
Patton, F. Lee	Douglas County High School	Colorado
Poole, Nancy E.	Somersworth High School	New Hampshire
Radtke, Linda R.	Harwood Union High School	Vermont
Risteen, Paul	Merrimack High School	New Hampshire
Riter, Margaret	Fair Haven Union High School	Vermont

<u>Name</u>	<u>School</u>	<u>State</u>
Schaefer, Patricia	Gorham High School	New Hampshire
Tappan, Richard C.	Oyster River Middle School	New Hampshire
Vargas, William M.	Oxbow High School	Vermont
Warner, Johnnie B.	Harrisonburg High School	Louisiana
Welch, F. Lawrence	Fryeburg Academy	Maine
Wenner, Peggy J.	Nampa High School	Idaho
Young, Ann C.	Proctor High School	Vermont

Bread Loaf School of English
1978

Degree Candidates

Master of Arts: (25)

Bartels, Barbara Ellen
Bird, James Raymond, Jr. - Oxford
Brayshaw, Gary Stuart
Burris, Jacqueline
Busch, Beverly Gail
Eaton, Catherine Lee - Oxford
Fleisher, Carol Nan - Oxford
Hayes, Carol Taber
Hines, Patricia Ann
Isaacson, Robert Jay - Oxford
Lynch, Patricia Ann
Miller, John Francis
Neily, Sandra Douglas
Nevius, George Booker
Niles, John McCrea - Oxford
Olmstead, Joan Raitt
Pion, Pamela Raco
Rainville, Marcia Bernadette
Rivard, Debra Ingmire
Rose, Paula Sue
Stanich, Linda Katherine
Stevens, Stuart Phineas
Sullivan, Paul Vincent - Oxford
Trompeter, Wrey Snyder
Weddle, Peter David - Oxford

M.Litt. Candidates

Abbott, Lawrence Spencer
Anhorn, Judy Schaaf
Fox, John Kevin
Stoj, Ronald Raymond

Bread Loaf School of English
1978

Candidates for Master of Letters Degree

Abbott, Lawrence S.

Anhorn, Judy S.

Arndt, Dorla (Oxford)

Donahue, Patricia L.

Fox, John Kevin

Godfrey, Mark (first-year student)

Gorzycki, Thomas C.

Gray, Mary Elizabeth (first-year student)

Handley, Elaine M.

Hutter, Rebecca T. (first-year student)

Johnson, Joan

Kight, Todd S.

King, Carlene W.

Littwin, Tedman R. (first-year student)

Nixon, Lois G.

Shelley, Bryan K. (Oxford)

Smith, Norman K.

Stoj, Ronald R.

Wenner, Darryl K. (first-year student)

Bread Loaf School of English
1978

General Statistics

Student attendance by states: (according to winter address)		Total student enrollment	200
Alabama	1	Men students	86
California	2	Women students	114
Colorado	4	Former students	107
Connecticut	10	New students	93
Florida	2	Candidates for Midd. M.A.	142
Georgia	4	Candidates for Midd. M.Litt.	22
Idaho	2	Pre-1973 B.A. or B.S.	82
Illinois	5	Undergraduates	7
Louisiana	1	Number of colleges represented	140
Maine	8	Off-Campus students	36
Maryland	5	Scholarship students	61
Massachusetts	33	Rockefeller students	30
Michigan	1	1978 M.A. degree candidates	27
Minnesota	1	1978 M.Litt. degree candidates	4
Mississippi	3	Prospective 1979 M.A. candidates	20
Missouri	3	Prospective 1979 M.Litt. candidates	2
New Hampshire	13	Average age of students	29
New Jersey	13	Median age of students	27
New York	28	Under 21	0
North Carolina	3	21-25	61
Ohio	4	26-30	83
Oregon	1	31-35	24
Pennsylvania	6	36-40	15
Tennessee	8	41-50	12
Texas	5	51 & over 5	
Vermont	22	Private school teachers	50
Virginia	2	Public school teachers	64
Canada	2	College and Jr. Coll. teachers	12
France	2	Other: Student	16
(28 states represented and 2 foreign countries)		Unemployed	23
Working for 9 credits	15	Other occupations or no information	35
Working for 6 credits	185		
Working for 1 credit	1		
Auditors	1		
No. of course changes	35		
Cancellations	50		
Total no. of faculty	13		
No. of full-time fac.	10		
(Donadio, Mokler, Pack - 1 course)			
No. of courses	21		
Student/teacher ratio	10.5		

Bread Loaf School of English
1978

Colleges Represented

Antioch C. - 1	Denison U. - 1
Asbury C. - 1	Dickinson C. - 1
Assumption C. - 1	Douglass C. - 2
Austin C. - 2	Drew U. - 1
Bates C. - 3	Emerson C. - 1
Beaver C. - 1	Emory U. - 1
Bethany C. - 1	Fairfield U. - 1
Bob Jones U. - 1	Fairleigh Dickinson U. - 1
Boston C. - 4	Franconia C. - 1
Boston U. - 3	George Mason U. - 1
Bridgewater State C. - 1	Georgetown U. - 1
Brown U. - 1	Goddard C. - 1
Bryn Mawr C. - 1	Grove City C. - 1
Bucknell U. - 1	Guilford C. - 1
California St. U. at Sacramento - 1	Harvard U. - 1
Castleton St. C. - 1	Holy Cross U. - 1
Catholic U. - 1	Illinois C. - 1
Clark U. - 1	Indiana U.-Pa. - 1
Colby C. - 2	Iowa Wesleyan C. - 1
C. of Mt. St. Vincent - 1	Johnson St. C. - 2
C. of New Rochelle - 2	Keene St. C. - 2
C. of Our Lady of the Elms - 1	Keuka C. - 1
Colorado C. - 1	Lafayette C. - 1
Connecticut C. - 1	Lamar U. - 1
Cornell U. - 2	Lehigh U. - 1
Dartmouth C. - 4	Lock Haven St. C. - 1

Colleges Represented - 2

Lowell St. C. - 1	St. Louis U. - 1
Lyndon St. C. - 2	St. Thomas U. - 1
McGill U. - 1	Salem C. - 1
Madison - 1	Seton Hall U. - 1
Memphis St. U. - 1	Shippensburg St. C. - 1
Merrimack C. - 3	Skidmore C. - 1
Michigan St. U. - 2	Smith C. - 1
Middlebury C. - 17	SUC - Buffalo - 1
Montclair St. C. - 1	SUC - Fredonia - 1
Mt. Holyoke C. - 2	SUC - Geneseo
Nanterre U. (Paris) - 2	SUC - Oneonta
Nasson C. - 1	SUC - Potsdam - 1
Nathaniel Hawthorne C. - 1	SUNY - Oswego - 3
Northern Illinois U. - 1	Southern U. - 1
Northwest Nazarene C. - 2	Southern Conn. St. U. - 1
Oberlin C. - 1	Stephens C. - 1
Ohio St. U. - 1	Stonehill C. - 2
Ohio Wesleyan U. - 2	Swarthmore C. - 1
Olivet C. - 1	Suffolk U. - 1
Peabody C. - 1	Susquehanna U. - 1
Portland St. U. - 1	Syracuse U. - 2
Providence C. - 1	Tarleton St. U. - 2
Rhode Island C. - 1	Temple U. - 1
Rice U. - 1	Towson St. U. - 1
St. Joseph's C.-Conn. - 1	Trinity C. - Conn. - 1
St. Joseph's C.-N.Y. - 1	Trinity C. - D.C. - 1
St. Joseph's C. - Pa.	Trinity C. - Vt. - 1
St. Lawrence U. - 1	

Colleges Represented - 3

U.S. Naval Academy - 1	Vassar C. - 2
Univ. of California - L.A. - 1	Wabash C. - 1
Univ. of Connecticut - 1	Wellesley C. - 1
Univ. of Illinois - Chicago - 2	Wesleyan U. - 1
Univ. of Georgia - 2	Westfield St. C. - 1
Univ. of Maine-Farmington - 1	Whitworth C. - 1
Univ. of Maine - Orono - 1	Williams C. - 1
Univ. of Maine - Portland - 1	Wittenberg U. - 1
Univ. of Massachusetts - 4	Yale U. - 2
Univ. of Miami - 1	
Univ. of Missouri - 1	
Univ. of New Hampshire - 1	
Univ. of New Mexico - 1	
Univ. of North Carolina, Chapel Hill - 1	
Univ. of North Carolina, Greensboro - 1	
Univ. of Pennsylvania - 1	
Univ. of Rhode Island - 1	
Univ. of Richmond - 1	
Univ. of the South - 4	
Univ. of Southern Mississippi - 1	
Univ. of Tennessee- Chattanooga - 2	
Univ. of Toronto	
Univ. of Washington - 1	
Univ. of Vermont - 4	
Utica C. - 1	

BREAD LOAF SCHOOL OF ENGLISH

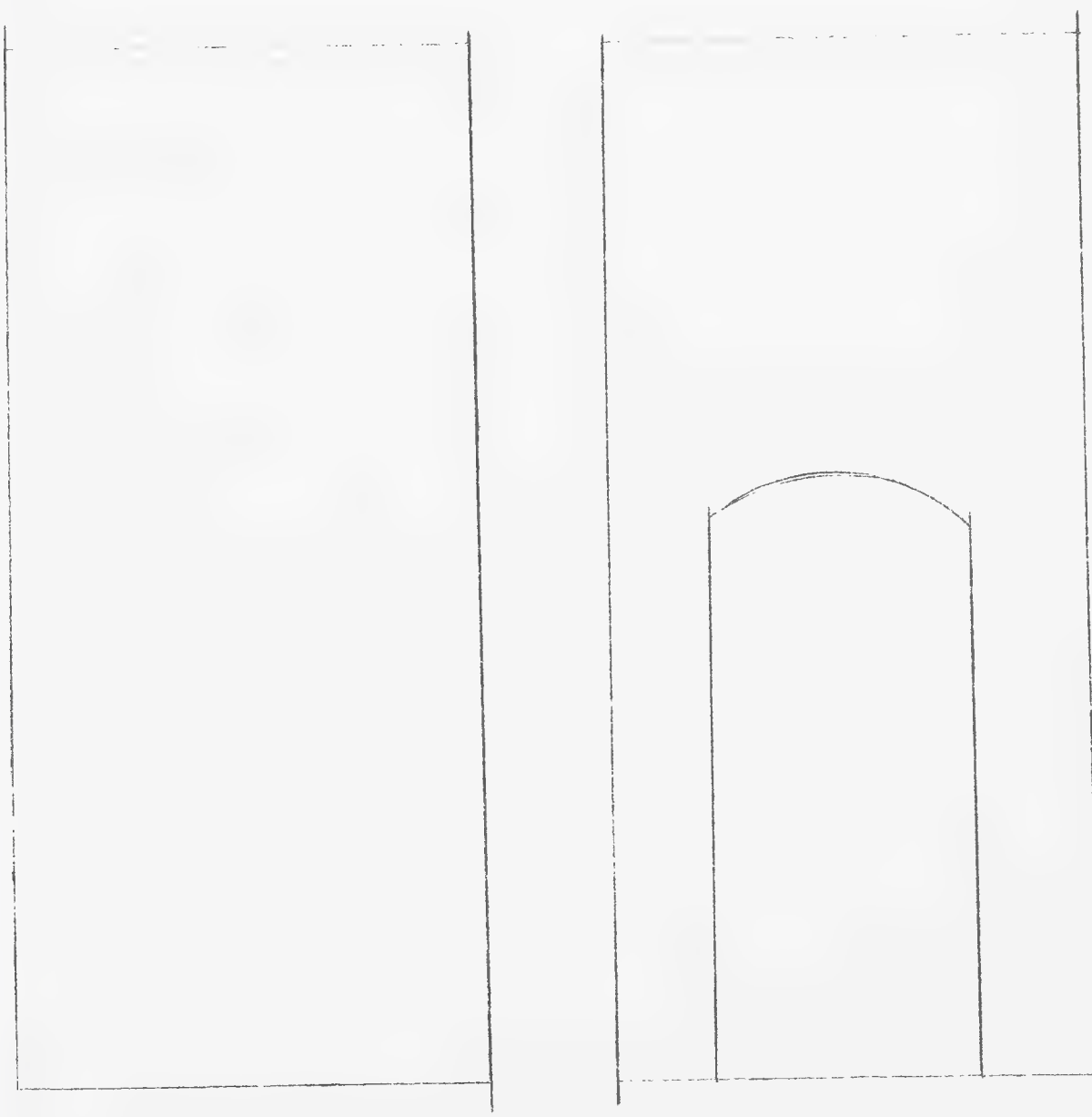
ENROLLMENT FIGURES

1920 - 51	1945 - 97	1970 - 224
1921 - 84	1946 - 135	1971 - 219
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1923 - 112	1948 - 194	1973 - 200
1924 - 100	1949 - 207	1974 - 219
1925 - 105	1950 - 188	1975 - 197
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FINAL EXAM

1. In the space below, list at least 10 suggestions you would make to the architect of the Gorzorch Valley Union High School when he designed the new theatre for said school. Elaborate on your answers but please abstain from Bread Loafian B.S.-i.e. use a topic-type outline. (- 5 points for correct sentences!)

2. Below are the horrid front elevations of the basic flats you turned in under the guise of 19th century New England interiors (the state of Maine just decided to join Haiti in confederation rather than live in such hovels). But now that we're stuck with 'em, please indicate how you're going to build them using standard flat construction. Indicate the following: materials, lumber materials, covering names of elements plywood grain direction fasteners & glue typical cornerblock & keystone



3. Assuming you have been asked to design the scenery for the production of the here-to-fore unknown Shakespearean epic, Bonaparte's in Heat, list the basic procedures you would follow in taking the show from reading to opening night. (- 5 for sentences!)

4.

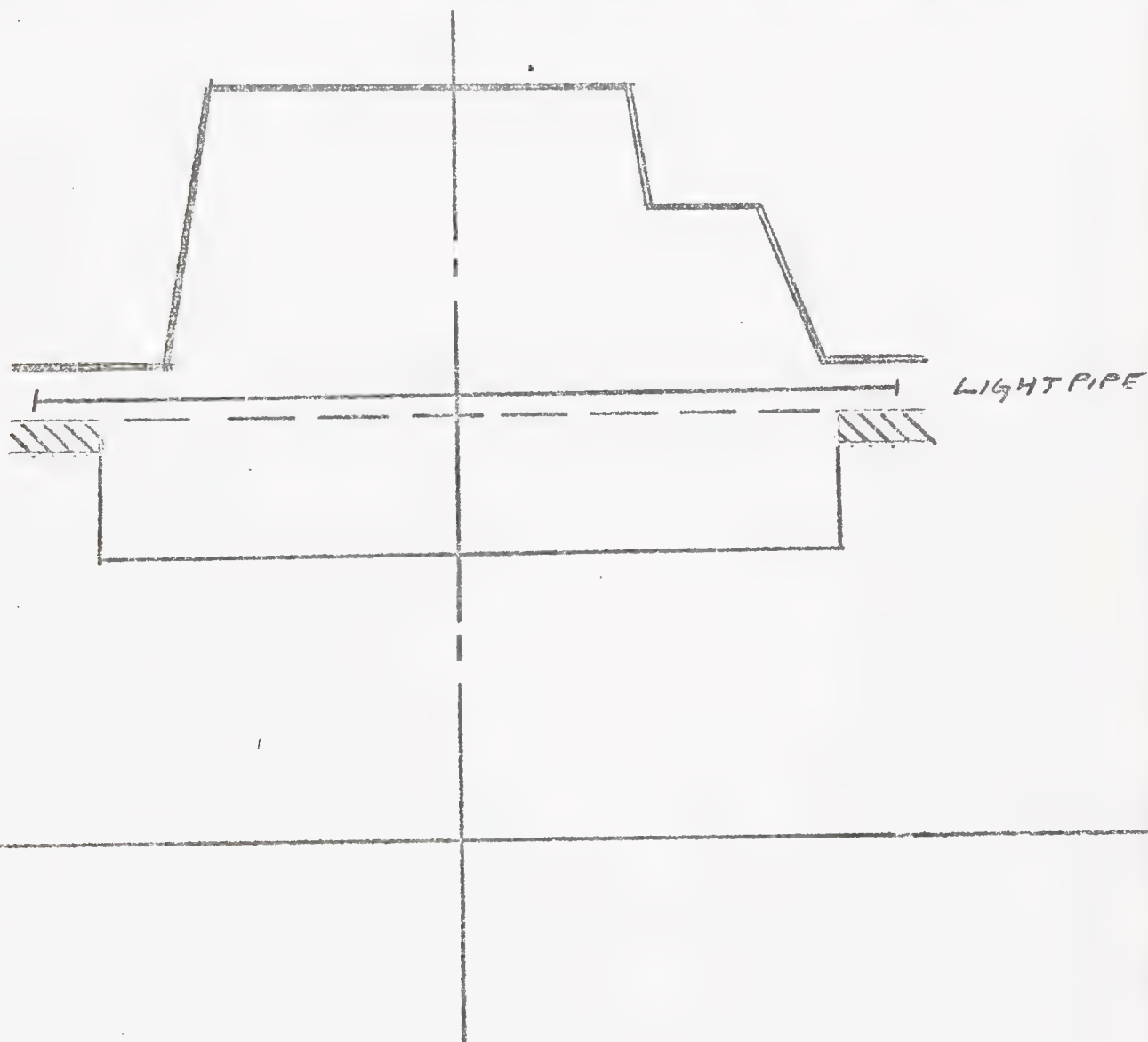
Lighting Design: (10 points)

Using the floor plan below, develop a light plot using the McCandless system of lighting. Show: Areas

Placement and Type of Instruments

Color

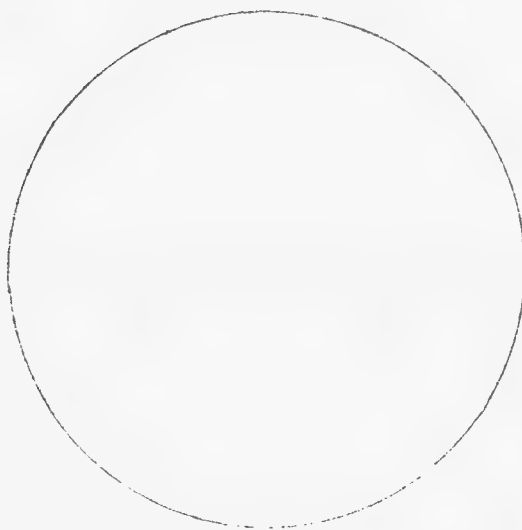
Assume you have 12 instruments of your choice. Number each instrument.



Using the grid below, indicate how you would divide the instruments among 6 dimensions.

Inst. #'s	Areas Covered
1	
2	
3	
4	
5	
6	

5. Using the circle below, which represents the center of an area in the "Maddox" system of lighting the stage, indicate angles, instrumentation and color. i.e. What the h--- do I mean by my system of lighting?



6. You have a dimmer of unknown wattage protected by a 30 amp. fuse. How many 750 watt ellipsoidal reflector spotlights may be safely plugged into the dimmer?

Calculations:

Answer _____

7. How many 750 watt fresnels may be plugged into the same dimmer?

Calculations:

Answer _____

8.2 Using the outline of a _____ spotlight below, sketch in the:

Reflector &

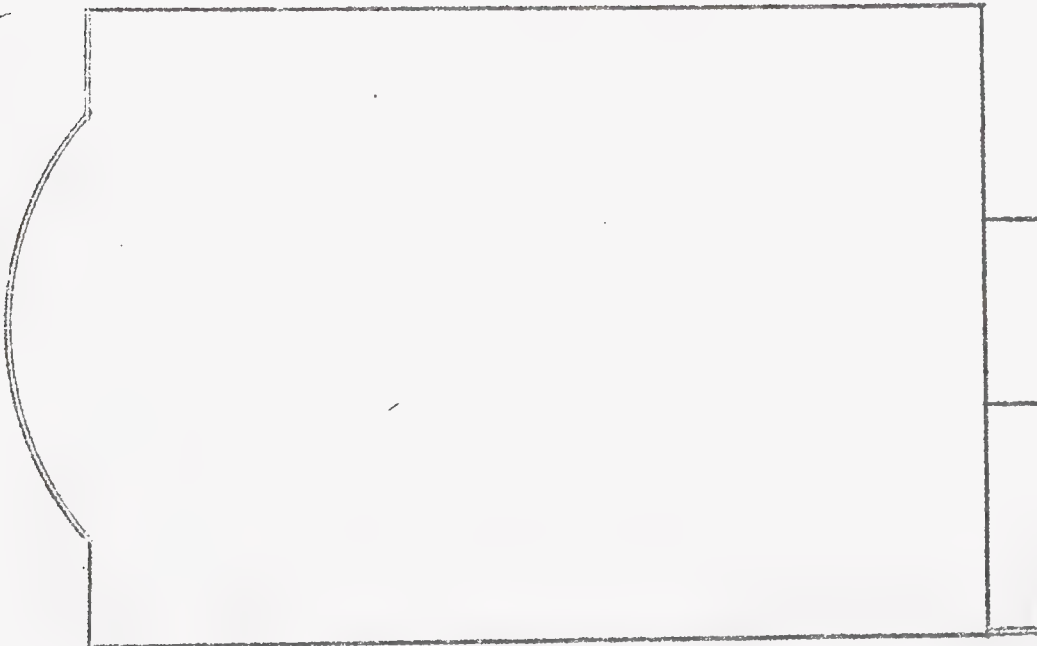
Identify:

Lamp

Lens (Lenses)

Control Devices

Then trace the path of a typical light ray leaving the filament, striking
the reflector, and leaving the instrument through the lens.



The characteristics of this instrument are primarily _____

It can not be used in the front of house (beams) positions because of _____

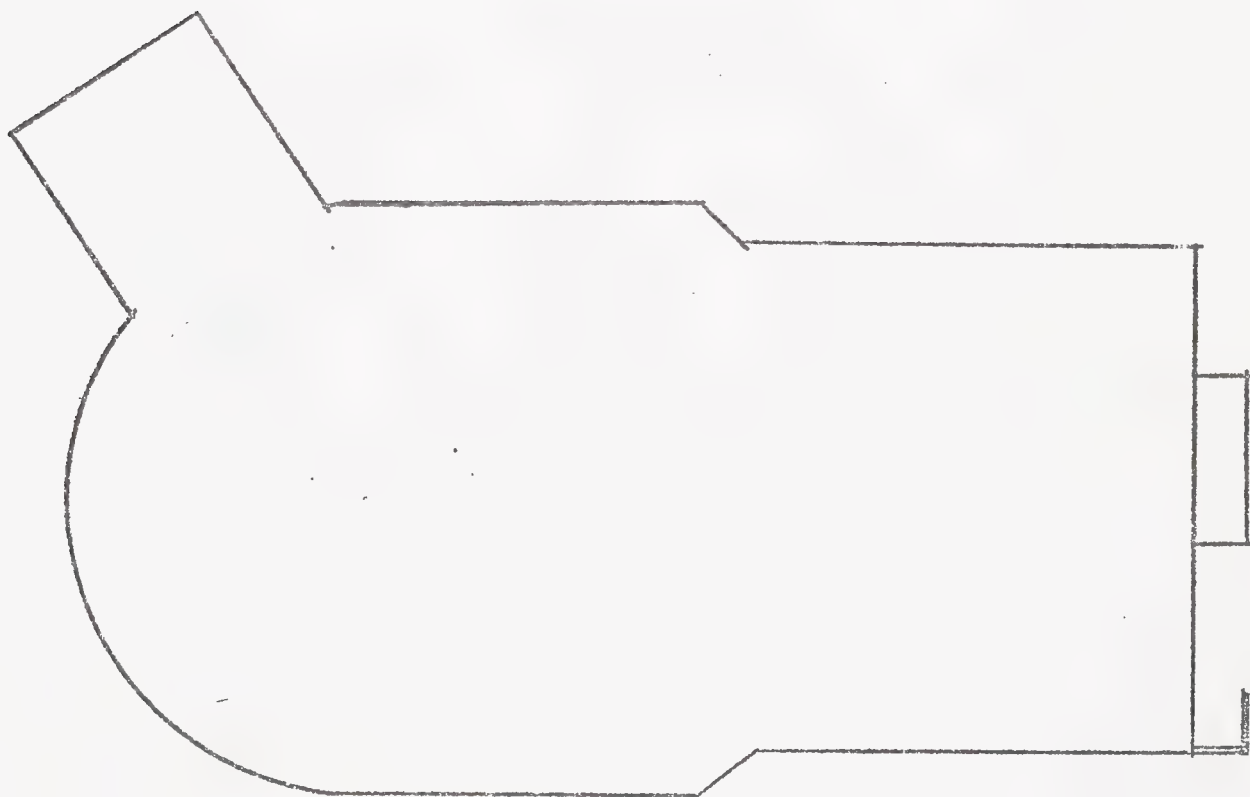
External control of the light beam can be accomplished by adding _____

or _____

9. Using the outline of _____ spotlight
below, sketch in the: Reflector &

Identify: Lamp
Lens (Lenses)
Control Devices

Then trace the path of a typical light ray leaving the filament, striking
the reflector, and leaving the instrument through the lens.

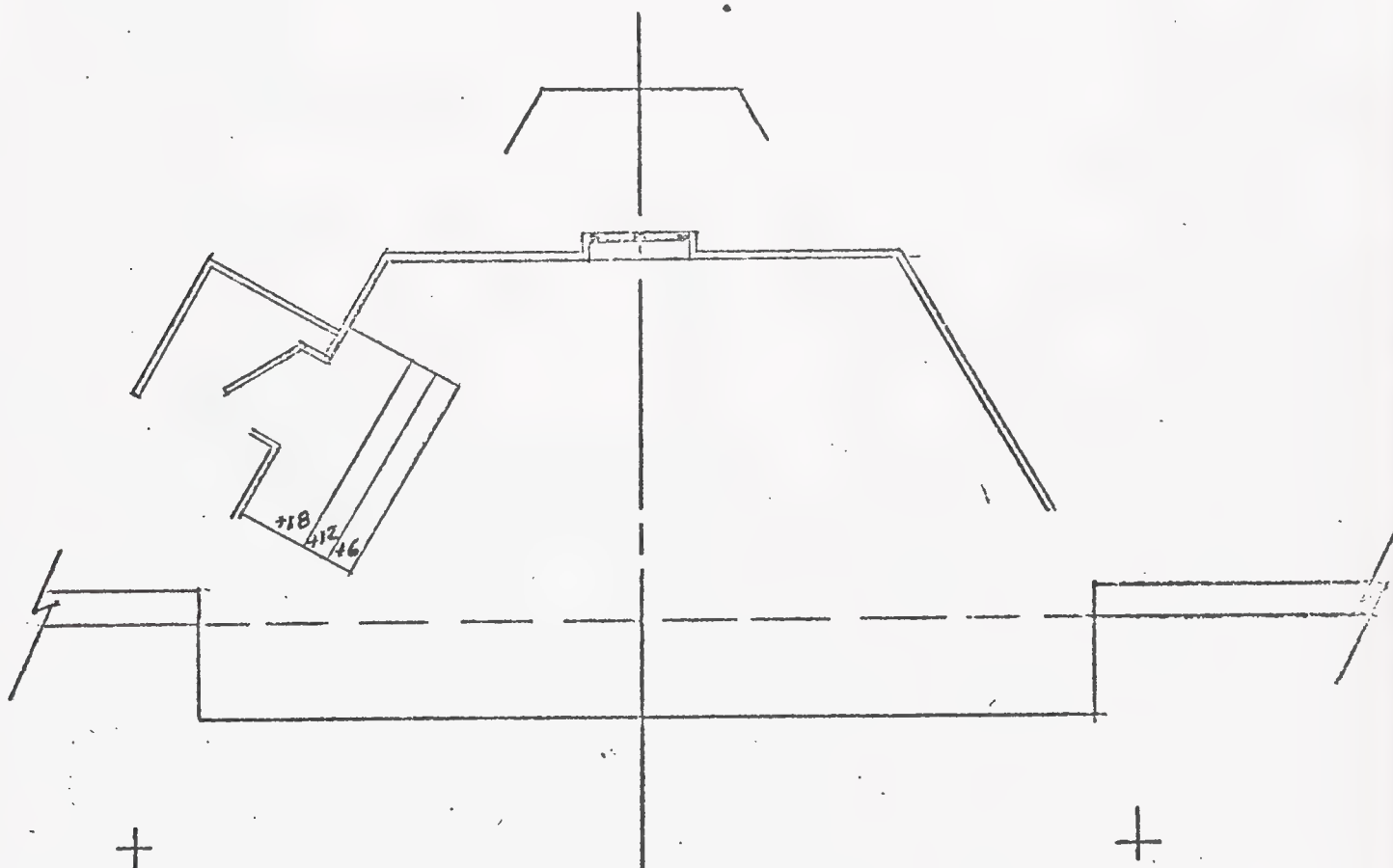


The Characteristics of this instrument are primarily _____

Control and shaping of the light beam are accomplished by _____

When ordering a lamp for this instrument, you must specify _____
_____ or the lamp life will be drastically reduced.

List the errors in the floor plan below and either change the location of the object in error; diagram the correct symbol; or add the omitted item. List all in spaces below.



1. _____ 7. _____

2. _____ 8. _____

3. _____ 9. _____

4. _____ 10. _____

5. _____ 11. _____

6. _____ 12. _____

Multiple Choice:

A. The major flying system in the Little Theatre is a:

Goodyear Blimp
counterweight
hemp
izenour winch
levitation hooks
none of the above

B. Seams in a stage drop are:

crooked
horizontal
made in Vergennes
sexy

C. A periaktoi is a:

Greek restaurant
Greek theatre
Greek triangular prism
A Theatre student at Athens University
A Greek warning meaning "The grid is falling"

D. A swinging segment is:

A group of pot smokers
A part of a clevis hook
A type of turntable
A piece of scenery that hangs out around the back porch of Larch.

E. A brail curtain is:

A curtain that can be seen in the dark
A type of Guillotine curtain
A curtainman who has been sipping martinis in the wings
The imaginary border line between Larch and Cherry

F. Frothingham is:

Where "The Cubes" hangs out
A mispronunciation of Frothingslosh beer
Friday's lunch at the Inn
Something no one in Heat would touch with a 10' pole

Question I.
(1½ hours)

Discuss briefly the significance of six of the following for the work in which they appear. At least two of your choices should be from Troilus and three from various parts of the Canterbury Tales.

grisly blake rokkes

Nowel's flood

Jankin's Book of Wikked Wyves

Criseyde's dream of a white eagle

"Thus have I quy't the Millere in my tale."

"Ye goon to Caunterbury--God yow speede!
The blisful martir quite yow youre meede!
And wel I woot, as ye goon by the weye,
Ye shapen yow to talen and to pleye."

January's garden

"who yaf me drynke?"

three young men in search of death

Chauntecleer's dream

a chess game with Fortune

Ceyx appears to Alcyone

Horaste

"Thus am I with desir and reson twight:
Desir for to destourben hire me redeth,
And reson nyl nat, so myn herte dredeth."

"Thanne longen folk to goon on pilgrimages"

Troilus' laughter from the eighth sphere

"Witnesse on Myda--wol ye heere the tale?"

Question II

ANSWER A OR B (1½ hours)

A. Choose one of the following passages, read it carefully, and write an essay in which you comment on the passage from any point of view that seems useful (imagery, diction, theme, etc.), and then relate the major concerns of the passage to the larger work (or Tale) in which it appears. If you wish, you may choose to talk about significances that apply to Chaucer's work as a whole.

1. Book of the Duchess, 736-784
2. Troilus, I, 806-868
3. Troilus, III, 547-603
4. Miller's Prologue, 3136-3186
5. Franklin's Tale, 895-946

B. Write an essay on Chaucer's exploration of the plight and problems of the artist--his (her) relationship to authoritative traditions that may help or hinder artistic expression; the difficulties and dangers of mimesis; the limits of art in the face of complex or chaotic reality; the extent to which an artist can successfully impose order and decorum on chosen material. You may use some or all of these points of departure, or you may develop approaches of your own. Please refer to specific characters, utterances by narrators, Tales, or other places in Chaucer on the basis of which you make and support your argument. You may also wish to say something about the way Chaucer uses his characters (including narrators) to raise these questions.

NB: THIS IS AN OPEN BOOK EXAMINATION.

"Ye konne by argumentes make a place
A myle brood of twenty foot of space."

20. ROMANCE

Mr. Hanning
August, 1978

Final Examination

I. Discuss the significance of five of the following for the works in which they appear, indicating if you can how the issue(s) raised in each case are either present in another work read this term, or central to the nature of the romance genre as you have come to understand it. (Two of the examples below, numbers 1 and 2, appear in two different works each, and you may wish to compare the use made of the example in the two romances. DO NOT CHOOSE BOTH #1 and #2.) Please choose examples from at least four different works.

(TWO HOURS)

1. A lion and a serpent
2. two sisters quarreling over an inheritance
3. The Maid of Escalot
4. Petitcricieu
5. Philetas' garden
6. "About that time Sir Gawain must have been 76 years old and King Arthur 92."
7. A hunt for a wily fox
8. Aigialeus and Thelxinoe
9. Anthia and Habrocomes at the feast of Artemis
10. Gnathon
11. Mark at the Cave of Lovers
12. The rescue of Lunete
13. Gawain's first sight of Bercilak's castle
14. Galahad heals a maimed king

II. Answer A or B. (ONE HOUR)

A. Using one of the Greek romances (Daphnis and Chloe, Ephesian Tale) as a base text, identify and discuss some of the basic concerns of romance; then show how one or two medieval romances develop, modify, transform, criticize, or subvert these concerns. Please be as specific as you can in referring to characters and incidents. One aspect of romance you may wish to consider in your essay is the story-telling impulse.

B. Compare and contrast protagonists from two or three works to show how each one's career (adventures, development, relationship to society and fortune) does or does not conform to a model of the romance hero's career which you should construct briefly at the beginning of your essay (using texts read in class or others you consider to be romances.)

FINAL EXAM

Write two coherent essays, of 1½ hours each. Use as much specific illustrative detail as possible. The plays you choose to discuss should reveal the range and the depth of your knowledge: consider the various genres and periods of Shakespeare's career, and avoid excessive repetition.

1. Discuss Shakespeare's use of the "recognition scene" as dramaturgic device and as thematic element.
2. Discuss the metaphor of the world-as-stage as it is used in the language and the action of Shakespeare's plays.
3. Discuss ways in which Shakespeare's characters comment on the actions of their own plays and/or express or direct an audience's response to those actions.

Bread Loaf School of English
The Novella in Europe and America

Mr. Donadio
Summer 1978

Final Examination

Three Hours

Please note: This examination is intended to take two and one half hours; one half hour has been allotted for contemplation, organization, and revision. Please read through the entire examination before you begin to write. Take serious account of the directions for each of the three parts, and please try to remember to write on one side of the page only in bluebooks.

PART I (30 minutes: 20 points) Briefly identify and explain, in no more than a sentence or two, the significance of ten (10) of the following items, outlining its general importance in the work in which it appears. In each case, please give the author and the title of the work in which the item figures. Where a quotation is involved, indicate who is speaking (or writing) to whom, and the point of what is being said; where a description is involved, indicate who or what is being described and the symbolic value of the detail. You may choose items in any order, but please make sure you make it clear in each case which item you are identifying (by citing first two or three words of quotation, etc.)

FOLLOW YOUR LEADER

a late arrival at the card table

Leopardo

At college, and perhaps for a year afterwards, they had believed in literature, had believed in Beauty and in personal expression as an absolute end. When they lost this belief, they lost everything. Money and fame meant nothing to them. They were not worldly men.

Workmen carried the coffin. No clergyman attended.

the Cajan

a rebellious pouffe

"As Nature declines toward autumn, autumn is in me and around me. My leaves are turning yellow, and already the leaves of the trees nearby have fallen."

red sheep

a man wearing his superior's clothes

"How dare you, sir? Do you know who you're talking to, sir? Do you realize who is standing before you, sir?"

"His people had some interest with my owners. I was in a way forced to take him on. He looked very smart, very gentlemanly, and all that. But do you know -- I never liked him, somehow. I am a plain man...."

Matryona

"Awarded by the Boston Latin School for first place in the 100 yd. dash."

Atufal

Havana

Scissors

Harley Street

Paquette

"...I've read a great many such books...and everything is described so beautifully in them that I used to keep awake all night, reading them on the quiet. So mind you don't read them. . . . what books has he sent?"

Julietta

"...he looked like something exposed to light by turning over rotting logs or planks."

a floating hat

"Leave me alone, gentlemen. Why do you pester me?"

small fry

"The stranger passed, but the raw glare of his grief remained, making our friend wonder in pity what wrong, what wound it expressed, what injury not to be healed."

This is where were honeymooning at. Your friend (Mrs) Vernon Waldrif

weatherend

The Feast of Corpus Christi

Maurice Venice

"I will soften the judgment just a little. You are a bourgeois on the wrong path, a bourgeois manque."

a woman with one buttock

"The vile creature....The cunning imposter! Ten times the shamelessness of a bitch joined to ten times the slyness of a fox would not equal hers! What a face! Did you ever see two such eyes? A cherub's look is no truer!"

Peter Doyle

"What does he matter now, my own? -- what will he ever matter? I have you...but he has lost you for ever!"

Vasya

"Hope you find it pleasant here, sir; nice grounds -- cool apartments -- hope you'll stay with us some time -- try to make it agreeable. What will you have for dinner today?"

Part II (One Hour: 40 points) Take a very careful look at the following characteristic passages and discuss in detail any two (2), focusing on those specific elements in each which seem to you most memorable, and interesting, and illustrative of the author's general intentions.

(a) He had gone in late to see her, but evening had not settled, and she was presented to him in that long, fresh light of waning April days which affects us often with a sadness sharper than the greyest hours of autumn. The week had been warm, the spring was supposed to have begun early, and May Bartram sat, for the first time in the year, without a fire, a fact that, to Marcher's sense, gave the scene of which she formed part a smooth and ultimate look, an air of knowing, in its immaculate order and its cold, meaningless cheer, that it would never

(see next page)

see a fire again. Her own aspect -- he could scarce have said why -- intensified this note. Almost as white as wax, with the marks and signs in her face as numerous and fine as if they had been etched by a needle, with soft white draperies relieved by a faded green scarf, the delicate tone of which had been consecrated by the years, she was the picture of a serene, exquisite, but impenetrable sphinx, whose head, or indeed all whose person, might have been powdered with silver. She was a sphinx, yet with her white petals and green fronds she might have been a lily too -- only an artificial lily, wonderfully imitated and constantly kept, without dust or stain, though not exempt from a slight droop and complexity of faint creases, under some clear glass bell. The perfection of household care, of high polish and finish, always reigned in her rooms, but they especially looked to Marcher at present as if everything had been wound up, tucked in, put away, so that she might sit with folded hands and with nothing more to do. She was "out of it," to his vision; her work was over; she communicated with him as across some gulf, or from some island of rest that she had already reached, and it made him feel strangely abandoned. Was it -- or, rather, wasn't it -- that if for so long she had been watching with him the answer to their question had swum into her ken and taken on its name, so that her occupation was verily gone?

(b) "I won't be there to see you go," I began with an effort. "The rest... I only hope I have understood, too."

"You have. From first to last" -- and for the first time there seemed to be a faltering, something strained in his whisper. He caught hold of my arm, but the ringing of the supper bell made me start. He didn't though; he only released his grip.

After supper I didn't come below again till well past eight o'clock. The faint, steady breeze was loaded with dew; and the wet, darkened sails held all there was of propelling power in it. The night, clear and starry, sparkled darkly, and the opaque, lightless patches shifting slowly against the low stars were the drifting islets. On the port bow there was a big one more distant and shadowily imposing by the great space of sky it eclipsed.

On opening the door I had a back view of my very own self looking at a chart. He had come out of the recess and was standing near the table.

"Quite dark enough," I whispered.

(c) ...in the next instant to the hearing he was also seeing something such as he had never seen before. This was that the sharp line where the phosphorescent water met the darkness was now about ten feet higher than it had been an instant before and that it was curled forward upon itself like a sheet of dough being rolled out for a pudding. It reared, stooping; the crest of it swirled like the mane of a galloping horse and, phosphorescent too, fretted and flickered like fire. And while the woman huddled in the bows, aware or not aware the convict did not know which, he (the convict), his swollen and blood-streaked face gaped in an expression of aghast and incredulous amazement, continued to paddle directly into it. Again he simply had not had time to order his rhythm-hypnotised muscles to cease. He continued to paddle though the skiff had ceased to move forward at all but seemed to be hanging in space while the paddle still reached thrust recovered and reached again;

now instead of space the skiff became abruptly surrounded by a welter of floating debris -- planks, small buildings, the bodies of drowned yet antic animals, entire trees leaping and diving like porpoises above which the skiff seemed to hover in weightless and airy indecision like a bird above a fleeing countryside, undecided where to light or whether to light at all, while the convict squatted in it still going through the motions of paddling, waiting for an opportunity to scream. He never found it. For an instant the skiff seemed to stand erect on its stern and then shoot scrabbling and scrambling up the curling wall of water like a cat, and soared on above the licking crest itself and hung cradled into the high actual air in the limbs of a tree, from which bower of new-leafed boughs and branches the convict, like a bird in its nest and still waiting his chance to scream and still going through the motions of paddling though he no longer even had the paddle now, looked down upon a world turned to furious motion and incredible retrograde.

Part III (One Hour: 40 points) Write a clearly-organized essay on any one of the following topics, making specific references to the texts in question wherever necessary to support your assertions. Please note: Do not discuss any of the works which you have already considered in Part II.

(a) The function and significance of states of disorientation in any three works on the reading list.

(b) The nature and outcome of the relationships between men and women depicted in any three works on the reading list.

(c) The function and significance of outsiders in any three works on the reading list.

August 11, 1978

PART ONE. (Forty minutes)

Identify the work and the context in which the following passages appear, and briefly comment on their relation to their authors' or to the pastoral's characteristic concerns.

Ancient poetry and mythology suggest, at least, that husbandry was once a sacred art; but it is pursued with irreverent haste and heedlessness by us, our object being to have large farms and large crops merely. We have no festival, nor procession, nor ceremony, not excepting our cattle-shows and so-called Thanksgivings, by which the farmer expresses a sense of the sacredness of his calling, or is reminded of its sacred origin. It is the premium and the feast which tempt him. He sacrifices not to Ceres and the Terrestrial Jove, but to the infernal Plutus rather.

In the midst of his cursings, his hot indignation, would come visions of himself in his own modest rooms. . . . He could see the olive walls, the unique copper-and-crimson arabesque frieze (his own selection), and the delicate draperies; an open grate full of glowing coals, to temper the sea winds; and in the midst of it, between a landscape by Enneking and an Indian in a canoe by Brush, he saw a somber landscape by a master greater than Millet, a melancholy subject, treated with pitiless fidelity. A farm in the valley! Over the mountains swept jagged, gray, angry, sprawling clouds, sending a freezing, thin drizzle of rain, as they passed, upon a man following a plow. The horses had a sullen and weary look, and their manes and tails streamed sidewise in the blast. The plowman clad in a ragged gray coat, with uncouth, muddy boots upon his feet, walked with his head inclined toward the sleet, to shield his face from the cold and sting of it. . . . As he looked at this picture, his heart softened.

'Would any society be tolerable, young man, where the ministers of justice are to be opposed by men armed with rifles? Is it for this that I have tamed the wilderness?'

'Had you tamed the beasts that so lately threatened the life of Miss T---, sir, your argument would apply better.'

'I couldn't possibly take any of his money. . . . There can be no question of money between me and him. . . . Your bond with him was social, and it follows the laws of society, and they are based on property. Mine wasn't, and there was no material clause in it. He empowered you to carry out all his wishes, and I realize that you have responsibilities--but none toward me.'

PART TWO. (Eighty minutes)

(The following questions might be answered in many ways, so be sure to think about how best to approach them before you begin to write. You can decide for yourself how many works you can profitably treat in your answer; do not feel obliged to survey all the books we have studied, but touch on enough works to give your essay a sense of ~~range~~^{scope}. However you approach the questions, cite specific examples to back up your case.)

Write on one of the following topics:

(1) "Loudly as they denounce commercialism and private property, the feature of American civilization that American pastorals seem to have the greatest aversion to is organized, orthodox religion. The pastoral literature of this most Christian nation is one great revival of pagan rites and ways."

Discuss the validity of this statement as a description of the presence of religious experience in the American pastoral.

(2) "To construct a pastoral is to enjoy, in imagination, the pleasures and beauties of the timeless. But the maker of pastoral pays a price for this: he gives up his sense of the reality of history."

Discuss the truth or falsity (or whatever else in between) of this statement as it applies to the pastoral authors we have read.

FINAL EXAM

I. Choose one of the following.

(1 hour)

a) Analyze and compare the following sonnets:

Spenser, Amoretti 75 "One day I wrote her
name upon the strand"

Shakespeare, Sonnet 63 "Against my love shall
be as I am now"

b) Analyze the movement, tone, and meaning of
John Donne's "The Canonization," and, if you have
time, consider what makes it so characteristic of
his Songs and Sonnets.

(1½ hours)

II. Within several Elizabethan works we have read there is a deliberate movement from "the world as it is" to an idealized setting or hypothetical world which offers some sort of beneficial experience. Although it entails an escape from actuality or responsibility this experience eventually helps whoever partakes in it to cope more effectively with the difficulties of everyday existence. Consider, in two or more works we have studied, how such a movement is employed, how the experience is shown to be beneficial, and lastly, in what ways, if any, this pattern can be seen as an implicit justification of poetry or fiction. When considering this last aspect, you may want to relate your discussion to Sidney's Apology of Poetry. And, if you wish, feel free to include an Elizabethan work which challenges the assumption that an escape from actuality can ultimately serve to improve it.

62. Whitman and His Tradition

Mr. McIntosh

1978

Write answers either to Parts I and III or to Parts I, II and III -
i.e. you may omit the question on Stevens. Your exam will be graded
as a single piece of work, not on a point system.

I. (1½ hours)

"-Say it, no ideas but in things - " Williams

"It is well at certain hours of the day and night, to look closely
at the world of objects at rest. In them one sees the confused
impurity of the human condition, the massing of things, the use
and disuse of substances, footprints and fingerprints, the
abiding presence of the human engulfing all artifacts, inside and
out.

Let that be the poetry we search for: worn with the hand's
obligations, as by acids, steeped in sweat and in smoke, smelling
of lilies and urine, spattered diversely by the trades that we
live by, inside the law or beyond it." Neruda

How do Whitman, Crane, Neruda and Williams endeavor to
make a poetry of "things" and of "the confused impurity
of the human condition"? Focus on details in short
passages, but be sure you clarify what each poet wishes to
say when he tries to make the "things" he selects into
poetry.

II. (½ hour) Read Stevens' poem "Not Ideas about the Thing but the
Thing Itself" (in The Palm at the End of the Mind, p. 387).
What is the significance of the title with respect to the poem?
What is Stevens's image of "the thing itself," and how does he
evoke it poetically?

III. (1 hour - choose one question).

1. Compare and contrast Neruda's and Williams's idea of an
American poet's role in Canto General and Paterson.
Feel free to refer to Whitman and/or Crane if you wish to.
2. Compare how Neruda and Williams present a poet surviving
the oppressive sense of death and returning to poetry in
The Heights of Macchu Picchu and Paterson, Book IV.

FINAL EXAM

George Eliot, Romola
The Mill on the Floss
Thomas Hardy, Tess of the d'Urbervilles
Jude the Obscure
D.H. Lawrence, Women in Love
The Man Who Died (optional)
St. Mawr (optional)

Choose one question each from sections A, B, and C (three in all).

Section A:

- 1) Discuss the image, on the triptych, of Bacchus "triumphant."
- 2) Discuss Maggie Tulliver's relationship to Stephen Guest.
- 3) Discuss "memory" in the scheme of George Eliot's moral vision.

Section B:

- 4) Comment on Tess' "sacrifice" at Stonehenge.
- 5) Comment on the fact that the Biblical Jude is the Saint of Lost Causes.
- 6) Recently, one critic has written of Hardy that his characters are "trapped in the past." Discuss.

Section C:

- 7) Who is Gerald Crich?
- 8) Comment on the title of "The Man Who Died."
- 9) Is "Las Chivas" in St. Mawr an answer for Lawrence or the final self-delusion of Lou Witt?

FINAL EXAM

Answer both questions. Your exam will be graded as a single piece of work, not on a point system.

A. (2 hours) How does doubt give form to any three of the writings or episodes listed below? In other words, how does a shifting or uncertain or skeptical conception of "God", or love, or the nature of the mind, or the truthfulness of fiction help a writer to create a form that reflects and uses that conception - that doubt - for his or her own purposes?

1. "I had not minded - Walls - " (Dickinson, Poem 398)
2. "I got so I could take his name" (Dickinson, Poem 293)
3. The final part of Byron's Cain from the death of Abel to the end of the play.
4. "Bartleby"
5. "Experience"
6. Chapter 40 of The Confidence Man (or another chapter or episode from that book.)

If your answer leads you to make generalizations about doubt and form in the literature we have read together, so much the better.

B. (1 hour) In Chapter 13 of The Confidence Man, the narrator seems to offer the reader a shred of trust in "the queer unaccountable caprices of (the) natural heart." How is "the natural heart" a locus of value for the romantic writers we have studied? Limit your answer - refer specifically to such works as Walden, Billy Budd, Moby-Dick, and Cain - and come to a conclusion.

FINAL EXAM

Write two coherent essays, of 1½ hours each. Use as much specific illustrative detail as possible. The plays you choose to discuss should reveal the range and the depth of your knowledge; you should therefore avoid excessive repetition. IN EACH ESSAY DISCUSS AT LEAST ONE OF JONSON'S PLAYS; in the course of the exam you MUST DISCUSS AT LEAST TWO OF JONSON'S PLAYS.

1. Discuss the dramatized idea and image of role-playing or disguise.
2. Discuss the dramatized conflict--potential or actual--between creative or destructive energy (on the one hand) and ideas of order (on the other).
3. Discuss the nature of some comic resolutions.

August 10, 1978

PART ONE. (Forty minutes)

Identify the work and the context in which the following passages appear, and briefly comment on their relation to their authors' characteristic techniques or concerns.

One of them was that he should have caught himself--for he had so done--really wondering if the great accident would take form now as nothing more than his being condemned to see this charming woman, this admirable friend, pass away from him. He had never so unreservedly qualified her as while confronted in thought with such a possibility; in spite of which there was small doubt for him that as an answer to his long riddle the mere effacement of even so fine a feature of his situation would be an abject anticlimax. It would represent, as connected with his past attitude, a drop of dignity under the shadow of which his existence could only become the most grotesque of failures.

"Pause, one little instant," said the soft, low voice, "and learn the conditions of what thou art so bold to undertake! Thou canst go hence, and think of me no more; or, at thy option, thou canst lift this mysterious veil, beneath which I am a sad and lonely prisoner, in a bondage which is worse to me than death. But, before raising it, I entreat thee, in all maidenly modesty, to bend forward and impress a kiss where my breath stirs the veil; and my virgin lips shall come forward to meet thy lips; and from that instant . . . thou shalt be mine, and I thine, with never a veil between us. . . . If thou shrinkest from this, there is yet another way. . . . Dost thou come hither, not in holy faith, nor with a pure and generous purpose, but in scornful scepticism and idle curiosity? Still, thou mayest life the veil! But, from that instant, I am doomed to be thy evil fate; nor wilt thou ever taste another breath of happiness!"

'Your daughters are very handsome, sir.'

C---blushed quickly; she had never yet heard her personal appearance alluded to in a loud expressive voice. G--- looked away--not at F---; she was extremely pleased. It was not the compliment that pleased her; she did not believe it; she thought herself very plain. She could hardly have told you the source of her satisfaction; it came from something in the way the B---- spoke, and it was not diminished--it was rather deepened, oddly enough--by the young girl's disbelief.

'There might be good for thee, and thee alone, since thou hast been deeply wronged, and hast it at thy will to pardon. Wilt thou give up that only privilege? Wilt thou reject that priceless benefit?'

'It is not granted me to pardon. I have no such power as thou tellest me of. . . . By thy first step awry thou didst

plant the germ of evil; but since that moment, it has all been a dark necessity. . . .It is our fate. Let the black flower blossom as it may!

PART TWO. (Eighty minutes)

(The following question could be answered in many ways, so be sure to think about how you might best approach it before you begin to write. Do not attempt a survey of all of the authors' works; select for discussion only those works by each author that bear most directly or most interestingly on the question. However you choose to answer the question, be sure to back up your assertions with specific examples.)

"Nature permits us, indeed, to mar, but seldom to mend, and, like a jealous patentee, on no account to make."

Hawthorne, "The Birthmark"

Whether it appears as aesthetic creation or the coercion of others, as contrivance, manipulation, or design, Hawthorne and James are fascinated by the operations of the shaping will. To what extent does the above passage characterize their attitudes toward this will? To what extent does the human desire to shape inevitably involve a marring, and to what extent can it achieve a mending or a genuine making?

Examination - 1978

Instructions:

Write on "A" and either "B" or "C" below. Three hours are allotted for the examination, and the two essays will be weighted equally. Do not use the same work as the basis for more than one essay.

"A"

Using The Sound and the Fury and one other full-length work, discuss one of the following in its relation to the theme and form of each book:

time
violence
order

"B"

"Q. Sir, do you look at your humor as a -- with the same inspiration as you do a serious thing or is it more a relaxing kind of work?

"A. No, no, it's a part of man, too, it's a part of life...there's not too fine a distinction between humor and tragedy,...even tragedy is in a way walking a tightrope between the ridiculous -- between the bizarre and the terrible." Faulkner in the University.

In the light of the above exchange, discuss either As I Lay Dying or The Hamlet or Go Down, Moses or Light in August.

"C"

"Q. Sir, you mentioned love and money and death as the three subjects of fiction. Isn't there something else, above that, such as represented in your novel about Thomas Sutpen, who was motivated by something other than those three things, involved in something higher than they?

"A. I mean that love and money and death are the skeletons on which the story is laid. They have nothing to do with the aspirations and conflicts of the human hearts involved. But the story has to have some skeleton, and the skeletons are love or money or death."

Faulkner in the University.

In the light of the above exchange, and taking issue with the claims if you wish, select either "love" or "money" or "death" and discuss its relation to the central meaning or purpose, as you see it, of Absalom, Absalom! or The Hamlet.

Final Exam

(1 hour) I. Analyze one of the following passages in some detail, and then briefly consider how characteristic it is of the work from which it is drawn.

- a) Rabelais, Gargantua, Prologue.
- b) Cervantes, Don Quixote Part I, from chapters VIII and IX.

(1½ hours) II. Choose one of the following:

- a) Examine some relations between narrative techniques and central thematic concerns in two of the works studied in this course.
- b) Is there any similarity in the ways Orlando Furioso, Gargantua and Pantagruel, and Don Quixote "defy, subvert, or play with traditional genres of fiction and ways of reading"? You may limit yourself to two of the works.
- c) Fictional self-consciousness--the author's effort to convey to us a sense of the fictionality of his work--seems more sporadic, less consistent in the Orlando Furioso, and in Gargantua and Pantagruel than in Don Quixote. Is such self-consciousness an incidental playful device in the work of Ariosto and/or Rabelais, or is it, as in Cervantes' work, an integral part of their larger critical vision of the world?

English 149: Six Women Novelists

Jane Austen, Pride and Prejudice
Emily Bronte, Wuthering Heights
Charlotte Bronte, Jane Eyre
Elizabeth Gaskell, North and South
George Eliot, Middlemarch
Virginia Woolf, Mrs. Dalloway (optional)

Choose three of the following questions. In each essay, discuss two of the works listed above, and a third only if you feel it essential to make your point, keeping in mind, however, that breadth is likely to cost you depth. Avoid as far as you can using the same work twice, and be certain that, except for Mrs. Dalloway which is optional, you have included all the novels we have read.

- 1) To what degree and in what ways is it fair to say that the heroines of women novelists of the nineteenth century attempts to define for herself a sense of self and to use the rituals of an inhibiting environment to achieve personal fulfillment?
- 2) Discuss the various views of marriage, supposedly the chief event in the life of a nineteenth-century woman, explored by women novelists, sometimes even as metaphors, and suggest their assessment of the institution.
- 3) Discuss the relationship of the individual to "society," emphasizing in your essay the author's view of a woman's "place" in both the immediate and larger social structure.
- 4) To what degree and in what ways do these novelists respond to the changing world of the nineteenth century, and what role do they see their heroines playing in that changing world?
- 5) Discuss "the divided woman"--author and/or character--in the nineteenth century. How and why is she divided? How does her division structure the form of the novel?
- 6) Discuss place as metaphor.

MIDDLEBURY COLLEGE

The Bread Loaf School of English

FIFTY-NINTH SESSION

Commencement Ceremony



THE LITTLE THEATRE

SATURDAY, AUGUST 12, 1978

8:45 P.M.

PROGRAM

Processional

Introduction of the Commencement Speaker

PAUL M. CUBETA

Director, Bread Loaf School of English

Commencement Address

RICHARD H. BRODHEAD

*Associate Professor of English
Yale University*

Conferring of the Degrees of
Master of Arts and Master of Letters

OLIN C. ROBISON

President, Middlebury College

THE BREAD LOAF MADRIGALISTS

Recessional

1978

Candidates for the Degree of Master of Arts

BARBARA ELLEN BARTELS
*JAMES RAYMOND BIRD, JR.
GARY STUART BRAYSHAW
JACQUELINE BURRIS
BEVERLY GAIL BUSCH
JOHN WAYMAN DAUGHERTY
*CATHERINE LEE EATON
*CAROL NAN FLEISHER
CAROL TABER HAYES
PATRICIA ANN HINES
ROBIE ELLEN HOLWAY
*ROBERT JAY ISAACSON
PATRICIA ANN LYNCH
JOHN FRANCIS MILLER
SANDRA DOUGLAS NEILY
BOOKER NEVIUS
*JOHN MCCREA NILES
JOAN RAITT OLMSTEAD
PAMELA RACO PION
MARCIA BERNADETTE RAINVILLE
DEBRA INGMIRE RIVARD
PAULA SUE ROSE
LINDA KATHERINE STANICH
STUART PHINEAS STEVENS
*PAUL VINCENT SULLIVAN
WREY SNYDER TROMPETER
*PETER DAVID WEDDLE

Candidates for the Degree of Master of Letters

LAWRENCE SPENCER ABBOTT
JUDY SCHAAF ANHORN
JOHN KEVIN FOX
RONALD RAYMOND STOJ

**Graduating from the Bread Loaf School of English
at Lincoln College, Oxford, August 12, 1978*

BREAD LOAF SCHOOL OF ENGLISH

Commencement Address

by Richard Brodhead

August 12, 1978

The Bread Loaf School of English is the world's most perfect pastoral academy. Retreating from the desperations and distractions of ordinary life, we come here to an unspoiled natural setting where, like Thoreau at Walden, we can be daily awakened by the pleasant hum of the mosquito, and rise to think about the things that really count. What really counts in Bread Loaf's version of pastoral is literature: when we come here we leave behind us all of the sophisticated products of advanced civilization except our books, and then books expand to fill the resulting vacuum. Here, if anywhere, is Shakespeare's Forest of Arden, where a poem is tacked to every tree. Here there really are books in running brooks: where else but at Bread Loaf have I ever seen a copy of Orlando Furioso float past me down a stream? Who else but Bread Loaf students see the costumes of Antigone when they look at their curtains, or spot linked analogies between their flowered sheets and the delicately decorated robes worn in Melville's Typee? Where else but at Bread Loaf do men and women in the prime of their youthful powers say they are going to be in Heat in two weeks and mean that they're going to act in a play? Obviously a place like Bread Loaf satisfies a human need no less genuine for being highly specialized. As there are camps for those who need to lose weight, and camps for those who need to learn discipline, here is the camp for those who need to read and display their reading--and who is to say that this activity too cannot be turned into a healthy and constructive pastime, if engaged in as part of a well-balanced and carefully regulated daily program?

The needs that must have driven those of you who complete your careers at Bread Loaf tonight are a little awesome to me. In the one season of the year when you could take a rest from reading and writing, you have repeatedly chosen to come here and read and write some more. You have done this not once--you might have come here once on a whim, or on a bet, or for the mountain air; and not twice--your first return need not mean no more than that you form habits easily. Four times you have returned to Bread Loaf, for four summers or more in your short adult lives you have been able to think of nothing better to do with yourselves than to come back here and continue your studies. This is not interest; this is not dedication; this is compulsion. I can only assume that for you, as for Roger Chillingworth in The Scarlet Letter, the love of truth, the desire to know, has become a terrible fascination, a fierce, though still calm necessity, that has seized you, and will never set you free again until you have done all its bidding. Four times you have come back, and the real purpose of tonight's ceremonies must be to pronounce your collective obsession incurable. As someone else in Hawthorne said on a similarly ceremonious occasion, Welcome, my children, to the communion of your race.

No one can indulge an addiction over the space of so many years without having the stimulus involved begin to work changes, first in the physical, then in the psychological and moral nature. The addiction to reading is as fateful in its consequences as any other. The physical symptoms it produces are well-known: a gradual sloping of the shoulders, a broadening of the backside, a slowly spreading pallor; but the internal changes that reading wreaks are, of course, the truly momentous ones. I don't say this entirely facetiously. We wouldn't keep studying and teaching literature if we didn't think that our engagement with it produced serious consequences, that our reading effected real changes in our minds and our lives; and whatever these

changes are, you who are graduating this evening must exhibit them in a rather advanced degree. In view of this fact this commencement seems to me a fitting occasion to give a little thought to a question we don't think about often enough: what does our reading do to us? How does the study of literature act on us, and what difference does it make in us?

We are so accustomed to think that the goal of study is knowledge that when we ask ourselves how the study of literature changes us, the answer that comes to mind most naturally is that it broadens our knowledge. Certainly one of the chief attractions of literature is that it offers so many ready and easy ways of escaping from the ignorance of the unaided mind. In reading we transcend the limits of our own understanding and enter into the conceptions of greatly synthetic minds; in becoming familiar with works written in many periods and societies we escape the confines of our cultural moment and gain a fuller awareness of what men have felt and thought, what men have found it possible to believe and what they have found it desirable to create, at different stages of history. But however much we may learn from it, literature does not exist in order to teach, and it is a mistake to think of its operation in terms of the imparting of knowledge. For one thing, by its nature literature conspicuously refuses to behave like an object of knowledge, refuses to yield itself to us as information to be processed or communication to be decoded and stored. Its communication is notably devious, oblique, even obscure: what literature has to say to us it says exactly by thwarting our attempts to make it intelligible to the rational understanding. For another thing, we don't evaluate the worth of our activities as readers in terms of our success at acquiring a body of information or at mastering an identifiable content. We may not be very happy about the fact, but we know that we are always forgetting what we have read,

losing hold, not just of particulars of phrasing or details of description, but of the very insights that we were most determined to inscribe in immutable characters in our brains. But recognizing in advance that we will forget what we read doesn't keep us from reading. This implies that the worth of our reading, as of a spot of time in Wordsworth, must lie in our remembering not what but how we've read. Literature communicates with us not by imparting a content but by engaging us in an imaginative process; it seems likely, then, that the difference it makes will consist less in our amassing stores of knowledge than in our developing new imaginative habits and dispositions.

George Eliot is one of the authors who best understands how reading generates and develops imaginative habits, and this is what makes her theory of reading so intriguing. Eliot believes that what we read has a direct impact on our moral selfhood, that by reading what is true we become better people and by reading what is false we become worse. In Eliot's view, most fully formulated in the essay "The Natural History of German Life," reading makes these moral changes not by inculcating lessons but by stimulating and guiding an act of imaginative participation. "A picture of human life such as a great artist can give," she writes there, "surprises even the trivial and the selfish into that attention to what is apart from themselves, which might be called the raw material of the moral sentiment." The artist's image makes us pay attention to a life that is not our own and care about an object that is not ourselves. When our experience of the work of art is over, we retain the capacity for sympathetic projection that it has stimulated and can now direct it toward new objects, for instance the actual people in our daily lives. In Eliot's account the fictions of art thus generate the raw materials of a moral sentiment: they train us in the habitual sympathy for what

lies outside of ourselves that Eliot calls "a wide fellow-feeling for all that is human."

Eliot says: "The greatest benefit we owe to the artist...is the extension of our sympathies." It is a noble idea, and everyone who cares about literature must share, in some measure, Eliot's hope that it can make us more humane in our dealings with others. But there is an obvious problem with such a description of reading's effect on our lives. You who are sitting before me are, of course, living proof that good books make better people. But if we reflect more generally on the people we know who are devoted to literature and those who never read anything but the newspaper and the back of the cereal box, we don't observe anything like the correlation between wide reading and extensive sympathy that we might have hoped for. We know plenty of people whose attentiveness to works of art seems to replace, not develop, their attentiveness to others. We even know perfectly despicable people who love the very same authors we do, reading them over and over without showing any of the signs we exhibit of having been improved thereby. We are on dangerous ground as soon as we try to make the moral efficacy of art more than a hopeful hypothesis. Whatever effect literature has on us, it seems not to take so concrete a form as to be immediately visible in our characters and actions.

But if it does not alter our character as concretely as she hoped, literature does affect us in the way Eliot says, that is, by engaging and modifying the usual habits of our perception. Think what happens when we read a book. In order to begin it we have to speak the same language as the author, to share with him enough of a common vocabulary and common frame of reference so that when he speaks we, as we say, know what he means. The paradox of reading is that because the author's language and worldview are to a large extent familiar to us, we can pass, through his work, into a world where everything is

strange and new. Everyone knows the curious experience that we call getting into a book. We pick it up and begin to read, and without our being fully aware of the process we suddenly shift orders of being, relocate ourselves in an imaginative space where things look differently, weigh differently, exist in different proportions and relations, and obey different laws from what we know in the world we call the real one. Because we share an understanding with the author we can enter a space where our understanding gets changed--where, for the moment, we believe things we have never believed before and doubt our most cherished convictions, where we find ourselves approving what we usually condemn and condemning what we usually approve. If we participate fully in this universe of altered senses, the literary work can change our understanding, not just while its spell lasts, but afterwards as well. When we leave it we do not return exactly to where we started, but to a world whose shape has been somewhat altered by the imaginative passage that has intervened.

Let me give an example of how a literary work effects this difference; let me look, for a minute, at Walden. In Walden Thoreau's language is always coming to call on us at our habitual homes and coaxing us to step out of them. He makes contact with us by using all the words, idioms, and metaphors that figure most prominently in our everyday speech. Then, as soon as contact is established, he begins to unmoor common words from their customary designations, revealing, one after another, alternative meanings our words could carry, alternative meanings, we soon come to feel, that they rightly should carry. "I would fain say something, not so much concerning the Chinese and Sandwich Islanders as you who read these pages, you who are said to live in New England": throughout Walden Thoreau acknowledges the meanings of "to live" and "to make a living" in ordinary discourse--"to reside," "to support oneself financially"--but then

mocks, invites, wheedles, or, as here, taunts us into recognizing that "to live" ought truly to mean to carry on a vital existence, and that we have come to a strange pass when it can mean anything else. New England farmers are work-slaves, Thoreau says: in their fields they undertake labors more arduous than the twelve labors of Hercules, they never finish any labor; but men labor under a mistake. Better if they had been born in an open pasture and suckled by a wolf, that they might see with clearer eyes what field they were called to labor in; the portionless find it labor enough to subdue and cultivate a few cubic feet of flesh. In this typical passage of Thoreauvian wit play, "labor" is acknowledged to refer to drudgery, but is freed to refer as well to a calling or high vocation, then finally to a discipline of the spirit. Thoreau's project in the first chapters of Walden is to rewrite every definition in the dictionary of received ideas, to translate every word in the vocabulary of humdrum existence into the vocabulary of vital being. In the act of making us aware of alternative senses of common words he simultaneously forces us to recognize and consider alternatives to the common assumptions and valuations that we allow to govern our lives. If labor can mean what Thoreau shows it can, then maybe we do labor under a mistake when we live by the fictitious necessities of the work ethic.

Walden is a work of persuasion, and a highly successful one. Only a very dull or complacent reader could finish it without feeling convicted of leading a mean and skulking life, and straining, in desire, toward the other life-possibilities that Thoreau makes to seem so practically available to us. But I mention Walden here because it illustrates in a clear and notable form the process by which any literary work acts on us, whether its aim is persuasion or not. When we read, we give the work custody over our language, that is to say over the primary means by which we conceive of our world. In making

our words mean in new ways the work also makes available to us new ways of making sense of our world. We return from the author's work to our habitual outlook to find that it has changed our outlook, changed the terms in which it was defined. Or if the work does not change our whole frame of vision, it at least renews our sense of possibility: as we come back from the imaginative space of art, we find that our customary sense of things is not the inevitability it had seemed but a possible world, a possible set of assumptions, among others we might entertain.

This, it seems to me, is how reading makes a difference in us: not by imparting knowledge, although we may acquire knowledge along the way; not by extending our sympathies, desirable though that may be; but by bringing about a restructuring of awareness, a reformulation of understanding. When we read we risk a change in our whole way of seeing and thinking. Everyone can call to mind cases in which books have fundamentally transformed mens' behaviors and beliefs: witness the power of Walden to make readers throw off lives of quiet desperation and build houses on the edge of ponds; witness George Eliot's reply to an acquaintance who asked what influence first unsettled her orthodox religious beliefs: "Oh, Walter Scott's." But literature does not principally act on us by means of conversions or deconversions, although it has been responsible for some of both. The essential feature of the change literature works on our understanding is that it is infinitely various and constantly renewable. We go through this restructuring of awareness anew each time we read a new book; we experience it in a different form each time we read a different book. Unlike a conversion, which changes us once and for all, literature strengthens our willingness constantly to step out of fixed positions and entertain new possibilities.

What it offers to cultivate in us, and keeps offering as long as

there are books left unread and we are not too dull to read them well, is an open mind--a mind not trapped in the partialities and rigidities of any restricted point of view, a mind for which knowledge is an active, flexible, and ongoing process of renewal of understanding.

Literature develops this mental openness in proportion as we engage ourselves fully when we read. It is not likely to do much to the imaginative habits of the reader who reads for the plot or to kill time, or for the reader who feels in Henry James's words, "that a novel is a novel, as a pudding is a pudding, and that our only business with it could be to swallow it." Our knowledge of how literature yields its returns is what has led us to evolve the sophisticated mental process we call reading critically. When we read as critics we aim to give to a work the most acute and intelligent attention of which we are capable, for the sake of receiving back the whole of what it has to offer. But critical reading does not yield the fruits of expanded understanding automatically.

In fact, the very techniques and attitudes we adopt as critics all have the potential to limit literature's power to modify and renew our awareness. One use of reminding ourselves of what literature has to offer is to make us alert to the dangers inherent in our way of approaching it.

To mention one example, as scholars and teachers we are committed to taking literature seriously, but as a result we run the risk of taking it too seriously, or of treating it with a kind of seriousness inappropriate to its nature. The stock images of members of our profession show what a reputation we have won for false or misplaced seriousness. The commonest such image, I suppose, is that of the pedant, the indiscriminate amasser and tedious reciter of miscellaneous literary knowledge, whose acquisitions are governed by no sense of their possible significance or human interest--like Holofernes, in

Shakespeare's Love's Labour's Lost, who has been to a great feast of languages, and brought home the scraps. But even worse than the dullness of the pedant is the high seriousness of the teacher-as-pontificator, treating literary works as objects for hushed veneration, as stores of unapproachable wisdom that can be interpreted only by a consecrated priest of letters like himself. (Henry Adams knew the moral peril we are in as members of a pontificating profession: "No man," he wrote, "however strong, can serve ten years as a school-master, priest, or Senator, and remain fit for anything else.") In our earnestness we tend to forget that literature exists, as Chaucer says, "twixt earnest and twixt game," that it offers itself to us as entertainment, a form of play. Whatever critics and teachers may say, poets know what they have to give us. Wallace Stevens entitles the third section of "Notes Toward a Supreme Fiction" "It Must Give Pleasure." To take literature most seriously is to take the most pleasure in it. As students we always have to be careful that our ways of reading serve to increase, not diminish, our pleasure, and one of our gravest responsibilities as teachers is to communicate a feeling for the deep and animating delight that literature offers its readers.

A second example of how our critical approaches can defeat their purpose is this. In order to make literary works disclose themselves fully we have developed elaborate methods of interpretation, but these methods very easily take on a life of their own, and then instead of opening up a work they replace it with a theory. We sometimes become so enamoured of our interpretations that we are willing to wreak considerable violence to make books fit them - like the editors in Pope's Dunciad, who "admire new light through holes themselves have made." Even when we read carefully and responsively, there comes a point where we formulate an idea of the work, a personal account of

it, after which it becomes very hard for us to read it in any other terms. Anyone who has taught a book more than once will have noticed how, in rereading, we repeatedly promote the same passages and episodes to prominence and more and more confidently skip over others--but when we do this we are not reading the book at all, but rather the version of it we have written for our private consumption. To have settled on an interpretation is to deprive the work of its full existence and of its vital power to keep modifying our understanding. This is why as readers we need to be on guard against our own readings, to be willing to set aside our ideas and reenter the living complexity of the work, willing to allow it to qualify and occasionally even destroy our favorite theories.

The most serious danger that literary criticism poses to the power of literature is that of restricting its range of relevance. In order to appreciate literary works on their own terms--and not, say, as philological specimens, or documents in the history of taste, or psychological symptoms, or secular versions of the sermon--we have come, very properly, to insist first of all on their literary qualities. But as soon as we do so we run the risk of confining literature to a closed world of its own. Focussing on literary features, we begin to discuss books as if their value and power lay in these features alone--as if what mattered most in them were patterns of imagery or theme, or formal arrangements, or stylistic devices, or (in a newer idiom) the text's consciousness of its own textuality. Our focussing on exclusively literary properties has been greatly intensified by the recent development of literary criticism as a professionalized academic discipline. It is the nature of professions--the English teacher's as well as the doctor's or undertaker's--that they accrue legitimacy and prestige by dramatizing their hegemony over a body of knowledge not accessible to the uninitiated.

Professions do this, in one way, by elaborating a professional language, part of the function of which is to be impressively incomprehensible to outsiders (literary criticism continues to make impressive strides in this respect). They do it too by making their specialty a self-enclosed field, such that anything to be treated in it can be treated in terms intrinsic to the field. To the lawyer all mysteries are legal, and so too, increasingly, with the critic. The enormous gains in sophistication in our thinking about literature in the last thirty years or so have all been accompanied by an increasingly narrow emphasis on properties intrinsic to the literary work. None of us would want to be ignorant of the developments in critical thought that are going on around us. But it is important that we adopt these new means to knowledge without also adopting the restrictions they place on knowledge--we have to try to retain the ability to read not as literary critics but as whole human selves. To make literature illuminate only itself is to deprive it of its central power--that is, the power to make the broadest kind of address to the entirety of human experience, the power to give us new understanding of our world and our lives.

You will have realized, by this point, that my speech has really been a veiled explanation of what I like about Bread Loaf. Bread Loaf is a place where many of the best potentials of our common pursuit are allowed to flourish, and where many of the worst are held in check. Here, mixed with so many diversions and distractions, and deprived of the tedium of a year-long routine, the study of literature becomes a pleasure again, and we remember that pleasure was the purpose of the study all along. Here, instead of being marked off as an activity apart--something we do during working hours if we teach, and after work if we don't--reading literature becomes an integral feature of our daily life, and also of our life as members of a community. Our

efforts to separate literature from other spheres of activity are doomed to failure in such an environment. Here--and this is what makes it such a pleasure to teach at Bread Loaf--literature is studied exclusively by adults, by men and women who are mature in outlook and equipped with some first-hand experience of living in the world. Because of this, criticism does not so easily turn into a merely intellectual exercise or game here, but retains a large sense of the potential relation between what we read and the lives that we lead. We can recover, at Bread Loaf, the feeling for the full significance of literature as a human art that attracted us to it in the first place. If you have felt that two or three times this summer, you have had the good of this place. Keep a little of it in mind when you go: "then wilt thou not be loath/To leave this Paradise, but shalt possess/A paradise within thee, happier far.

Thank you.

BREAD LOAF SCHOOL OF ENGLISH

LINCOLN COLLEGE, OXFORD

1978

A PROGRAM OF MIDDLEBURY COLLEGE

**The Bread Loaf
School of English
at
Lincoln College, Oxford
1978**



ADMINISTRATION

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Middlebury College complies with the 1964 Civil Rights Act, Title IX of the Educational Amendments of 1972, the IRS Anti-Bias regulation and Section 504 of the Rehabilitation Act of 1973. In so doing, Middlebury College does not discriminate against any individual on the basis of race, color, sex, religion, ethnic origin or handicap in any of its programs or activities.

Front Cover: A panorama from All Saints' Library, Lincoln College

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MIDDLEBURY COLLEGE

THE OXFORD PROGRAM OF
THE BREAD LOAF
SCHOOL OF ENGLISH

AT LINCOLN COLLEGE, OXFORD

Inaugural Summer

July 1-August 12, 1978

The Aim: Middlebury College and Lincoln College, Oxford, announce the establishment of a program of literary studies devoted to the humanistic ideals of the liberal arts in graduate education. The School of English, both at Bread Loaf and at Lincoln College, aims to provide its students with a rich literary experience leading to the Master of Arts and Master of Letters degrees in English. Bread Loaf views its masters' degrees as an experience in the mastery of the literary arts, not as a process nor as a compromise, and it affirms a commitment to literary concerns, not to a collection of credits. It believes that its goals can best be achieved by attracting to Bread Loaf or inviting to Lincoln College distinguished scholar-teachers who are dedicated practitioners of a great art. The emphasis at Bread Loaf has always been upon the personal bond between teacher and student, upon the creative, critical and organic, rather than the mechanical and pedantic, and upon the liveliness of literature, writing and dialogue.

Now the School of English intends to continue to affirm these ideals in the extraordinary educational and cultural environment afforded at Oxford. In every way the Bread Loaf-Oxford Program will attempt to emulate the academic standards and the social spirit of the School of English, as well as to engage the unique opportunities inherent at Oxford for the study of English literature and literary history.



Lincoln College

The Bread Loaf School of English will have exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English will have its own identity.

Lincoln College was founded in 1427 by Richard Fleming, Bishop of Lincoln, as a foundation to train clergy to confute the prevalent Lollard Heresy. Located on the Turl, in the center of Oxford City, Lincoln has retained most of its medieval appearance. Notable features of the College include the oldest extant dining hall in the University (c. 1437), the Chapel (1631) and the Medieval Parish Church of All Saints, which was recently renovated as the College Library. Famous alumni and Fellows of the College include Sir William Davenant, distinguished playwright and Ben Jonson's successor as Poet Laureate; John Radcliffe, prominent physician and benefactor of Oxford's Radcliffe Infirmary, perhaps Britain's most famous hospital; John Wesley, founder of the Methodist Church; Mark Pattison, educational reformer and model for the fictional Mr. Casaubon in George Eliot's *Middlemarch*; and Lord Florey, eminent British pathologist under whose supervision the medical properties of penicillin were developed.

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The Program

Each student will elect one seminar as a summer's program. There will be about six students in each seminar, which will meet each week for about six hours in a manner determined by each tutor. For example, one seminar might meet for two hours three times a week; in another, the tutor might meet all students together once a week and then individually. Rather than attending lectures in the usual Bread Loaf manner, students will undertake a considerable responsibility for their own education under the guidance of their tutor. Tutors will expect as much, if not more, reading in both primary and secondary materials than is customary at the School of English. Students will give oral reports in seminar. They will write 10-page papers, one a week, during the summer. Final examinations may be given at the discretion of the tutor. Seminars and tutorials will be held at the College with which the Oxford don is affiliated. The seminars of tutors not at Oxford will be scheduled at Lincoln.

Admission Because of the heavy emphasis on writing and on self-education, only students with a demonstrated capacity for self-motivation and for competence in written literary analysis should apply. Acceptance for admission to the School of English will, therefore, not confer automatic eligibility for a summer at Lincoln College. Returning Bread Loaf students will be given first consideration, especially those who have attended two or more summers on the Mountain as candidates for the M.A. or M.Litt. degrees. Students who have received their M.A. or M.Litt. degrees at Bread Loaf or who have attended the School of English are eligible to apply. Highly qualified Middlebury undergraduates in English or American Literature, graduate students and undergraduates in their senior year at other institutions are also eligible for admission.

The Bread Loaf School of English at Lincoln College will enroll up to 70 students.

Opposite: The Hall (c. 1437) - the 15th-century roof and 17th-century panelling should be noted.

Application Students interested in attending should apply to Paul M. Cubeta, Director of the Bread Loaf School of English, Middlebury College, Middlebury, VT 05753. An application form will be sent upon request. Students will be considered for admission upon completion of their applications. All undergraduate and graduate transcripts should be forwarded to the Bread Loaf Office for students who have not attended the School of English. New applicants are responsible for asking two colleagues or teachers to act as references. Special attention is given to judgments about a student's writing, his or her ability to participate in seminar and to take responsibility for independent study. The application form doubles as a registration form for the seminar after the publication of the current Bread Loaf — Oxford Bulletin.

Although early application is advised, there is no deadline for application. Nonetheless, unless there are late cancellations, one should not expect that an application can be considered after May 1.

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Credits Successful completion of a seminar with a grade of B- or better will count as the equivalent of two Bread Loaf courses (six graduate hours). The grade can also be transferred to Middlebury College as the equivalent of six semester-hour credits or to other institutions as is the current practice with School of English credits.

A summer at Lincoln College can be applied toward the M.A. or M.Litt. degrees at the School of English. Effective with the summer of 1978, students enrolling for the first time at the School of English cannot transfer a session at Lincoln College and six credits from another graduate school toward a Bread Loaf degree.

The Faculty

Christopher J. E. Ball, M.A., Oxford. Fellow in English Language and Bursar of Lincoln College and a Lecturer in the University of Oxford. He was a Lecturer in Comparative Linguistics in the University of London before returning to Oxford. He has published numerous articles on subjects in linguistics and comparative philology and was for some time the Publications Secretary of the Philological Society of Great Britain.

Dorothy Bednarowska, M.A., Oxford. Fellow and Tutor in English, St. Anne's College, Oxford and Lecturer in English in the University of Oxford. For many years and presently Director of Studies (English) for the International Graduate Summer School run by Oxford University Department of External Studies, Mrs. Bednarowska has held visiting professorships at Manhattanville College and the University of the South and has lectured in the University of San Francisco. She contributed *Henry James: The Portrait of a Lady* to the British Council's *Notes on Literature*.

Valentine Cunningham, M.A., Keble College, Oxford; D.Phil., Oxford. Fellow and Tutor in English Literature, Corpus Christi College, Oxford; Lecturer in English, Somerville College, Oxford; University Lecturer in English, Oxford. He is the author of *Everywhere Spoken Against: Dissent in the Victorian Novel* (1975) and a member of the Editorial Board of *Victorian*

Studies. His Penguin anthology of British Literature of the Spanish Civil War is forthcoming. He is preparing an OUP Opus book on literature and society in the 1930s. He contributes regularly to the London *New Statesman* and *Times Literary Supplement*; his reviews have appeared in *Essays in Criticism*, *Victorian Studies*, the *Listener*, the *New Review* and the *Times Higher Education Supplement*.

John S. Kelly, M.A., Trinity College, Dublin; Ph.D., St. Catherine's College, Cambridge University, Fellow and Tutor in English at St. John's College, Oxford. From 1968 to 1976 he taught at the University of Kent at Canterbury, and has also been the Director of the Yeats International Summer School. From 1974 to 1975 he was Humanities Research Fellow at the University of Leicester and was awarded a Leverhulme Research Fellowship in 1975. He has published a number of articles on Yeats and Anglo-Irish literature and is co-editor of the *Collected Letters of W.B. Yeats*.

Roy Park, M.A., Glasgow and Oxford; Pembroke College, Cambridge, Ph.D. Tutorial Fellow in English and Librarian, University College, Oxford, and University Lecturer in English, Oxford. Dr. Park has taught at the University of Cambridge, 1964-72, and was Visiting Professor at the Universities of Queen's, McMaster, and Manitoba. He has published *Hazlitt and the Spirit of the Age*, and *Lamb as Critic* as well as articles on Romantic critical theory.

Stanley Wells, B.A., University College, London; Ph.D., The Shakespeare Institute, University of Birmingham. Honorary Lecturer in English, University of Oxford; formerly Reader in English and Fellow of the Shakespeare Institute; General Editor of the Oxford Shakespeare, O.U.P., Governor and Member of the Executive Council of the Royal Shakespeare Theatre; Trustee of Shakespeare's Birthplace, Stratford-upon-Avon. Dr. Wells is the author of *Literature and Drama*; *Royal Shakespeare: Studies of Four Major Productions at the Royal Shakespeare Theatre*; *Shakespeare: the Writer and his Work*, and *Shakespeare: An Illustrated Dictionary*. He has edited works by Thomas Nashe and Thomas Dekker, and was until recently Associate Editor of the New Penguin Shakespeare, for which he has edited *A Midsummer Night's Dream*, *Richard II*, and *The Comedy of Errors*. His other writings include introductions to a five-volume reprint of *Shakespeare Burlesques*, and many articles of Shakespeare and the theatre.

John Wilders, B.A., St. John's College, Cambridge, Ph.D., Cambridge. Tutorial Fellow in English, Worcester College, Oxford and University Lecturer in English. Mr. Wilders has taught at the universities of Princeton, Bristol and California at Santa Barbara and has been a Senior Research Fellow at the Australian National University, Canberra. He has edited Samuel Butler's *Hudibras* and a Casebook on *The Merchant of Venice* and has published articles on Shakespeare and dramatic criticism for *The Guardian*. He is a Governor and Member of the Executive Council of the Royal Shakespeare Theatre and has recently been appointed literary consultant for the B.B.C.'s project of televising the complete plays of Shakespeare. He was a member of the faculty of the Bread Loaf School of English in 1977.

Visiting Lecturers

Richard Ellmann, B.A., M.A., Ph.D., Yale; M.A., New College, Oxford; B.Litt., Trinity College, Dublin; Goldsmith's Professor of English Literature in the University of Oxford. Twice a Guggenheim Fellow and a Rockefeller Fellow in Humanities, Mr. Ellmann has taught at Harvard, the University of Chicago, Northwestern University, and Yale. He is the author of *Yeats: the Man and the Masks*, *The Identity of Yeats*, *James Joyce*, *Ulysses on the Liffey*, and *Eminent Domain*. He has edited *The Letters of James Joyce* (vols. II and III) and with Charles Feidelson, Jr., *The Modern Tradition*. He is now completing a biography of Oscar Wilde. Mr. Ellmann has been a member of the staff of the Bread Loaf Writers' Conference and has both attended and lectured at the School of English.

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Vivian Green, M.A., D.D., Cambridge. Fellow of the Royal History Society and Fellow and Tutor in Modern History at Lincoln College since 1951. He has been Sub-Rector of the College since 1970. He has published many books, amongst the best known being *The Hanoverians*, *Renaissance and Reformation*, *John Wesley*, *Medieval Civilization in Western Europe*. He has written a *History of Oxford University* and has just completed the first authoritative history of Lincoln College.

Rachel Trickett, M.A., Oxford; Principal, St. Hugh's College. Fellow and Tutor, St. Hugh's College and University Lecturer, Oxford University 1956-1973. Before joining the faculty of Oxford University, where she has held appointment as Chairman of the Board of the Faculty of English, Miss Trickett was a Lecturer in English at the University of Hull and a Commonwealth Fund Fellow at Yale. She has also taught at Smith College. She has published six novels; *The Return Home* (1952), her first, received the John Llewellyn Rhys Memorial Prize, and her sixth novel, *A Visit to Timon*, was published in 1970. She has written the libretti for two operas, both composed by John Joubert: *Antigone* and *Silas Marner*. A book on eighteenth-century poetry, *The Honest Muse*, was published in 1967. She has twice taught at the Bread Loaf School of English and has also delivered the Elizabeth Drew Memorial Lecture there.

Administration

Paul M. Cubeta, A.B., Williams; Ph.D., Yale. Director, Bread Loaf School of English; Professor of English and Vice President, Middlebury. A former Carnegie Fellow at Harvard, and Assistant Director of the Bread Loaf Writers' Conference, Mr. Cubeta has also taught at Williams. Author of articles on Jonson's poetry and Marlowe's *Hero and Leander*, he is the editor of *Modern Drama for Analysis* and *Twentieth Century Interpretations of "Richard II,"* and has written "Lear's Comic Vision" for *Teaching Shakespeare*, edited by Walter Edens.

Roger H. Martin, A.B., Drew; B.D., Yale; D.Phil., Oxford. Deputy Director, Bread Loaf School of English at Lincoln College. Mr. Martin is an alumnus of Lincoln College, where he read English History. He is Assistant Professor of History and Associate Director of Development at Middlebury.

Stephen Gill, M.A., B.Phil., Oxford; Ph.D., Edinburgh. Fellow and Tutor in English Literature and Librarian of Lincoln College and a lecturer in the University of Oxford. He previously was a lecturer in English at the University of Edinburgh. He is one of the Trustees of the Wordsworth Trust and librarian of the Wordsworth archive in Grasmere. He has published articles on Romantic poetry and nineteenth and twentieth-century fiction and inaugurated the Cornell Wordsworth Series with his edition of *The Salisbury Plain Poems of William Wordsworth*. He is Consultant-in-Residence for the Bread Loaf School of English at Lincoln College.

John Wilders, Tutorial Fellow in English, Worcester College, Oxford, and University Lecturer in English, Oxford. A member of the 1978 faculty of the Bread Loaf School of English at Lincoln College, Mr. Wilders serves also as Senior Adviser to the Director of the School of English.

The Front Quadrangle (15th century; windows 18th century).





Courses

Group II

501. The History of the English Language/Mr. Ball

This course, which will be taught by means of a combination of classes and tutorials, will briefly consider the nature of language, the causes and processes of linguistic change, the contrast between the internal history of the language and its external role in a changing society, and, in particular, the relationship between a language and its literature. The major part of the course will be concerned with a selective survey of the history of the English language from the earliest times to the present day, which will attempt both to describe and explain some of the major changes which have affected the language.

Essential introductory reading: D. Crystal, *Linguistics*; W.F. Bolton, *A Short History of Literary English*; A.C. Baugh, *A History of the English Language*.

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502. Shakespeare's History Plays Through Performance/Mr. Wilders

An attempt to continue the experiment made at the Bread Loaf School, with Shakespeare's comedies. The plays are studied not as literary texts but as scripts for performance, and classes take the form of rehearsals of central scenes by the students. It is hoped that, by this means, the significance of individual lines, the structure of scenes, the psychology of characters and the achievement of entire plays will be discovered. Students are required to have some experience or proficiency in acting as a condition of enrollment in this course. They will be expected to keep notebooks recording their discoveries in rehearsal and to use the notebooks as a basis for written work. They need not have taken Mr. Wilders' course at Bread Loaf as a prerequisite.

Texts: *Richard II*, ed. Kenneth Muir; *Henry IV Part I*, ed. Maynard Mack; *Henry IV Part II*, ed. Norman Holland; *Henry V*, ed. John Russell Brown; *Julius Caesar*, ed. William and Barbara Rosen; *Coriolanus*, ed. Reuben Brower (Signet Paperbacks).

503. Shakespeare's Comedies on the Page and in Performance /Mr. Wells

Shakespeare's comic output spans his entire career. The course will consider his varied use of comic form, from *The Comedy of Errors* to *The Tempest*. Concentration will be on those plays which members of the course will be able to see performed at Stratford-upon-Avon and elsewhere, and special attention will be paid to their openness to varied critical and theatrical interpretations.

Students for this seminar will be expected to bear the additional expenses of transportation to Stratford and of theatre tickets.

Texts: Shakespeare's comedies, in any reputable edition. No secondary texts are prescribed. Preliminary reading could usefully include C.L. Barber, *Shakespeare's Festive Comedy* and Alexander Leggatt, *Shakespeare's Comedy of Love* (1974). Further suggestions for reading will be found in *Shakespeare's Select Bibliographical Guides*, edited by Stanley Wells (1973).

Opposite: All Saints' Library — The Cohen Reading Room.

504. Seventeenth-Century Poetry/Mr. Wilders

Detailed readings of selected poems by John Donne, Ben Jonson and their successors, including Herbert, Marvell, Crashaw and the Cavalier poets. The course will end with some consideration of the poets of the Restoration, including Rochester and Samuel Butler.

Texts: *English Seventeenth-Century Verse: An Anthology*, Vol. I, ed. Martz; Vol. II, ed. Sylvester (Norton N675 and N676); *Rochester*, ed. David Vieth (Yale Paperback); Samuel Butler, *Hudibras Parts One and Two and Selected Other Writings*, ed. Wilders and de Quehen (Oxford Paperback English Texts). *Note:* The Martz and Sylvester anthology is more easily obtainable in America than in England.

505. Wordsworth and Coleridge/Mr. Park

A consideration of the two poets in their historical, philosophical and critical contexts.

Texts: Wordsworth, *The Poems*, ed. J.O. Hayden (Penguin), *The Prelude*, ed. J.C. Maxwell (Penguin), *Literary Criticism*, ed. W.J.B. Owen (Routledge), *The Portable Coleridge*, ed. I.A. Richards, *Biographia Literaria*, ed. G. Watson (Everyman). D. Perkins, *English Romantic Writers* (Harcourt) is useful for additional material.

506. Keats, Shelley and Byron/Mr. Park

A consideration of the three poets in their historical, philosophical and critical contexts.

Keats, *The Poems*, ed. M. Allott (Longman), *Letters*, ed. R. Gittings (Oxford), Shelley, *Poetical Works*, ed. T. Hutchinson (Oxford), *Prose*, ed. D.L. Clark (Univ. of New Mexico Pr), Byron, *Poetical Works*, ed. F. Page (Oxford), *A Self Portrait, Letters and Diaries*, ed. P. Quennell (Murray). D. Perkins, *English Romantic Writers* (Harcourt) is useful for additional material.

507. The Nineteenth-Century Novel/Mrs. Bednarowska

The course will trace some of the main lines of development in the nineteenth-century British novel through a detailed study of the following texts:

Jane Austen, *Emma*; Emily Bronte, *Wuthering Heights*; Charles Dickens, *Bleak House*; William Thackeray, *Vanity Fair*; George Eliot, *Middlemarch*; Henry James, *The Portrait of a Lady*; Thomas Hardy, *Tess of the D'Urbervilles*.

508. Anglo-Irish Literature/Mr. Kelly

This course will concentrate on the writings of Yeats and Joyce, but will also look at the work of Synge and O'Casey and some of the more interesting minor writers of the period. It will relate the literature to political, social and cultural developments in Ireland.

Texts: Yeats, *Collected Poems* (Macmillan) and *Autobiographies* (US, Collier; UK Macmillan). Joyce, *Dubliners* (US Viking Critical Library; UK Penguin); *A Portrait of the Artist* (US Viking Critical Library; UK Penguin); *Ulysses* (US Vintage; UK Penguin); *Finnegans Wake* (US Compass; UK Faber). Synge, *Plays & Prose* (Everyman); O'Casey, *Three Plays* (Macmillan). You may also find F.S.L. Lyons' *Ireland Since the Famine* useful background reading.

509. Modern British Poetry/Mr. Kelly

This course will survey the development of twentieth-century British poetry, paying special attention to Hardy, the 'Modernists' (particularly Eliot and Pound), Auden, MacNeice, and Larkin.

Texts: Sanders, Nelson, and Rosenthal, *Chief Modern Poets of Britain & America: Volume One, Poets of Britain* (Macmillan); T.S. Eliot, *Complete Poems & Plays* (US Harcourt; UK Faber); Ezra Pound, *Selected Poems* (US New Directions, UK Faber); *Selected Shorter Poems of Thomas Hardy*, ed. Wain (Macmillan); *Selected Poetry of W.H. Auden* (US Vintage; UK Penguin); *Imagist Poetry*, ed. Jones (Penguin); *Poetry of the Thirties*, ed. Skelton (Penguin).

510. The Twentieth-Century British Novel/Mr. Cunningham

Major directions in the twentieth-century British novel. Selected texts of Conrad, Joyce, Lawrence, Woolf, Beckett and Graham Greene.

Texts. Conrad, *The Heart of Darkness*, *Lord Jim*, *Under Western Eyes*; Joyce, *A Portrait of the Artist*, *Ulysses*; Lawrence, *The Rainbow*, *Women in Love*; Woolf, *Jacob's Room*, *Mrs. Dalloway*; Beckett, *Murphy*, *Watt*; Greene, *Brighton Rock*, *The Heart of the Matter*.

11

The Chapel Quadrangle (17th century) looking towards the Chapel. John Wesley's rooms were on the first floor at the right-hand corner.





Accommodations

Students will usually have single accommodations of living room and bedroom and will take their meals together in the College Hall. Maid service is provided. There are suites in the College of flats consisting of living room, bedroom, kitchen, and bathroom for married students and their spouses in Bear Lane, about a block from Lincoln College. Students will have available to them both the library of the College and the Bodleian Library of Oxford. The Junior Common Room and Deep Hall (a student bar and snack bar) will be exclusively available to Bread Loaf students.

Other Features

Several evening lectures will be presented by Oxford faculty. There will be opportunities to attend the Royal Shakespeare Theatre at Stratford-upon-Avon, or the National Theatre in London, both about an hour's travel from Oxford, and to take advantage of Oxford's central location for excursions into the English countryside.

13

Pre-Program Travel For students wanting to join colleagues attending the University of Massachusetts/Trinity College, Oxford, before the opening of the School of English, a tour, which commences at Heathrow Airport on June 16 and terminates at Oxford on June 30, offers a guided introduction to some of England and Scotland's literary and historic treasures in an extensive yet leisurely way.

The itinerary includes three nights in London, one in Salisbury with trips to Winchester and Stonehenge, then Bath and the Lake District to visit sites associated with the Lake poets; in Scotland, picturesque Loch Lomond and a three-night stay in Edinburgh, thence via the Scott Country and Border towns to the ancient city of York for two nights, and terminating in Oxford.

The tour is escorted by a professional guide, costs \$493, and includes accommodation on the basis of dinner, room and full breakfast (except in London, where breakfast only is included). Enrollment is limited; early application is urged. Requests for more information and checks should be sent to Worldways Limited, 51 Fitzjohn's Avenue, London NW3 6PH, England.

Dates

Rooms and meals will be available to students on Saturday, July 1. Students must arrive by Registration Day, July 3.

Commencement Ceremonies will conclude the session on Saturday, August 12. Students who wish to remain in Oxford for the week of August 13 may make arrangements at Lincoln College to rent accommodations at the College.

Books

Books required for seminars at Lincoln may be purchased at Blackwell's in Oxford.

Opposite: Conference on West Lawn at Bread Loaf.

Advance Preparation

Students are urged to complete as much reading as possible before coming to Oxford in order to permit more time during the session for collateral assignments and for the preparation of papers.

Choice of Seminar

Correspondence regarding the choice of seminar should be addressed to Mr. Cubeta. Since enrollments are strictly limited, early registration is essential to insure one's first choice or first options. Only under extraordinary circumstances will a student be permitted to change his or her registration.

Fees

The comprehensive fee — tuition, board and room — is \$1,250. This fee is exclusive of air fare. Students will be expected to make their own travel arrangements.

The fee will include a trip to Stratford-upon-Avon and a ticket to a performance at the Royal Shakespeare Theatre.

Each applicant who is accepted is asked to pay a \$100 *nonrefundable* deposit, which is applied to the student's total bill. An applicant is officially registered only upon receipt of this fee. Money should not be sent until payment is requested.

Payment Final bills are mailed about May 15 and are payable upon receipt. Checks should be made payable to Middlebury College.

Refunds Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit (\$100) but may receive refunds for any additional amounts paid as follows:

Before the end of first week — 60% of amounts due and paid

Before the end of second week — 20% of amounts due and paid

Thereafter — No refund.

Financial Aid

Students enrolled for a Bread Loaf degree will be eligible for financial aid. Non-degree candidates such as Bread Loaf students who have already received their Master's degree, Middlebury undergraduates, or students at other institutions will be eligible for admission, but not for financial aid.

To be considered for aid awarded through Middlebury College, a student must file a Financial Aid Form (FAF) with the appropriate Scholarship Service as indicated on the front page of the FAF. The College assumes a minimum of at least \$350 in self-help from each aid applicant. Requests for aid should be made when the application form is submitted to the School; forms will be sent to each applicant after acceptance. Although students may apply for financial aid at any time, the deadline for assuring most favorable consideration is April 1, 1978. Awards of financial aid will be announced on or before May 1, 1978, and must be accepted in writing by May 9, 1978.

Transcripts

One official transcript of the summer's work will be issued without charge on written request to the Director of Graduate Records, Middlebury College. A fee of \$2.00 is charged for each additional transcript. To students who are financially indebted to the College, no transcript will be issued until satisfactory arrangements have been made with the Comptroller. Requests for letters of reference should be made directly to the Director.

Other Information

In late spring admitted students will receive a letter covering details of preparation for the trip abroad and information about living in Oxford.

15

1978 Courses

Group II (English language and literature through the Seventeenth-Century)

- | | | |
|------|---|-------------|
| 501. | The History of the English Language | Mr. Ball |
| 502. | Shakespeare's History Plays through Performance | Mr. Wilders |
| 503. | Shakespeare's Comedies on the Page and in Performance | Mr. Wells |
| 504. | Seventeenth-Century Poetry | Mr. Wilders |

Group III (English literature since the Seventeenth-Century)

- | | | |
|------|-------------------------------------|------------------|
| 505. | Wordsworth and Coleridge | Mr. Park |
| 506. | Keats, Shelley and Byron | Mr. Park |
| 507. | The Nineteenth-Century Novel | Mrs. Bednarowska |
| 508. | Anglo-Irish Literature | Mr. Kelly |
| 509. | Modern British Poetry | Mr. Kelly |
| 510. | The Twentieth-Century British Novel | Mr. Cunningham |

OXFORD

Places of interest

1. All Souls
2. Balliol
3. Brasenose
4. Christ Church
5. Corpus Christi
6. Exeter
7. Hertford
8. Jesus
9. Keble
10. Lincoln
11. Magdalen
12. Mansfield
13. Merton
14. New College
15. Nuffield
16. Oriel
17. Pembroke
18. Queen's College
19. Ruskin
20. St. Catherine's
21. St. Edmund Hall
22. St. John's
23. St. Peter's
24. Trinity
25. University College
26. Wadham
27. Worcester
28. Ashmolean Museum
29. New Bodleian Library
30. Old Bodleian Library
31. Botanic Gardens
32. Examination School
33. Martyrs' Memorial
34. Radcliffe Camera
35. Rhodes House
36. Sheldonian Theatre
37. St. Mary the Virgin Church
38. University Museum
39. Information Centre
40. Post Office



MIDDLEBURY COLLEGE

Middlebury, Vermont 05753



Bread Loaf, Vermont

Non-Profit Organization

**U.S. POSTAGE
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Middlebury, Vt.
Permit No. 43



MIDDLEBURY COLLEGE / MIDDLEBURY, VERMONT 05753

Bread Loaf School of English

April, 1978

Dear Bread Loafer at Oxford:

This is a first effort to help you make your travel plans for our great summer at Lincoln. A letter of "useful" details will be sent you in late May.

First, you should secure a valid passport at once, a task that can take several weeks. If you cannot conveniently secure a passport application, one may be obtained by writing to World Wide Travel Service, 10 Merchants Row, Middlebury, VT 05753. If you already have a passport, make sure it is valid until at least September 15, 1978.

Dick Clark of the World Wide Travel Service will be pleased to assist you with your travel plans. We at Middlebury have found him helpful and dependable. You are, of course, free to make your own arrangements with your own travel agent. But do so at once. If you would like Dick to arrange your reservations, please return to him the cut-off section on page 2 of his attached letter as soon as possible. Remember that you are booking at the height of the tourist season.

If you are making your own reservations directly from the States, would you please let me know the following: 1) Date of departure; 2) Point of departure from the U.S.; 3) Airline and Flight no.; 4) Time. We plan to provide you with a list of Oxford-bound Bread Loafers including this information, so would appreciate your help in compiling this list. Beth and I are flying out of Kennedy on June 30 at 9:30 p.m. on TWA Flight No. 708.

Plan to arrive in England preferably on Saturday, July 1, or Sunday, July 2, so that you will be over jet lag by Registration Day at Lincoln on July 3. Meals and your room will be available for you at Lincoln on July 1. You can leave the States on June 30 and London on Sunday, August 13 and get the advantage of an APEX air rate. Tutorials conclude by Friday, August 11, but I hope you'll stay for the Final Banquet and Commencement on Saturday evening, August 12.

Most flights to London from the States leave either early in the morning and/or late at night. Because of the five-hour time differential, night flights usually arrive early the next morning, so that you will have no trouble making direct connections to Oxford. Early morning flights, on the other hand, arrive in London around 10 p.m., too late to make connections to Oxford. If you arrive in London at night, hotel accommodations are highly desirable, even essential. Dick Clark will be glad to assist you with a hotel reservation, if requested. Precise details on how to proceed to Oxford from airports or London will be discussed in my next letter.

The most persistent question - properly studious - I've received regards typewriters. Better not to bring one. Airlines allow two suitcases - any weight - and one piece of luggage to go under the seat. Oxford does assure me that they do not expect you to type your papers - an American hangup. Bad as your handwriting may be, it doesn't compare with some Oxford undergraduate papers Mr. Park showed me. Typewriters (expensive, scarce, and poor) can be rented in Oxford, and I'll try to reserve one for you if you ask by April 27th.

Remember that electric typewriters and all electrical appliances must be fitted with an adapter, since British current is 220v, not 110v, as in the States.

If you'd like me to try to rent you a bicycle, please let me know by April 27; because, sorry to say, we are not going to be the only visitors in Oxford.

Since surface shipping takes at least two months (or never), and air freight is expensive, it's better not to send books or clothes on in advance. If you must mail ahead, please address the label as follows:

(Your Name)
Bread Loaf School of English
Lincoln College
Oxford OX1 3DR, England - HOLD FOR ARRIVAL: JULY 1

However, please be advised that neither Middlebury nor Lincoln Colleges assumes any responsibility for items lost either in transit or after arrival at Lincoln College.

You can purchase your books at Blackwell's, one of the world's great book stores, just a block away from Lincoln on Broad Street. However, it is advisable to read as many of the main texts prior to the session.

Enclosed is the schedule of events for the summer. We have reserved tickets for all students for The Tempest on July 10; and tickets for students in Course 503 Shakespeare's Comedies - for Measure for Measure on July 19; and The Taming of the Shrew on July 27. Students wishing tickets for other plays should handle on their own. Enclosed are the performance dates and a booking order form.

I hope it will be a summer worth waiting for.

Cordially,

Paul M. Cubeta
Director

PMC:ah

Encls.

LINCOLN COLLEGE - 1978

SCHEDULE OF EVENTS

Mon., July 3	Registration
	Opening Night
Tues., July 4	Dr. Green on Lincoln
Wed., July 5	Dr. Green on Oxford
Mon., July 10	Stratford - <u>The Tempest</u>
Tues., July 11	Rachel Trickett
Tues. July 18	Richard Ellmann
Wed., July 19	Stratford - <u>Measure for Measure</u> (No. 503)
Tues., July 25	Guy Woolfenden
Thur., July 27	Stratford - <u>The Taming of the Shrew</u> (No. 503)
Sat., August 12	Commencement

a/o 3/27/78

\$5.00

5.00

Wed	1 May 7.30	MERCHANT
Thu	4 May 7.30	MERCHANT
Fri	5 May 7.30	MERCHANT
Sat	6 May 7.30	MERCHANT
Wed	10 May 7.30	MERCHANT
Thu	11 May 7.00pm	MERCHANT
Sat	13 May 2.00pm	MERCHANT

Wed 14 Jun 7.30	MERCHANT
Thu 15 Jun 2.00pm	MERCHANT
Sat 17 Jun 7.30	MERCHANT
Wed 21 Jun 7.30	CAPTAIN SWING
Thu 22 Jun 7.30	CAPTAIN SWING
Fri 23 Jun 7.30	CAPTAIN SWING
Sat 24 Jun 7.30	CAPTAIN SWING
Mon 26 Jun 7.00pm	CAPTAIN SWING
Tu 27 Jun 7.30	CAPTAIN SWING
Wed 28 Jun 7.30	CAPTAIN SWING
Thu 29 Jun 2.00pm	MERCHANT
Sat 1 Jul 7.30	MERCHANT
Mon 3 Jul 7.30	MERCHANT
Tue 4 Jul 7.30	CAPTAIN SWING
Thu 6 Jul 2.00pm	MERCHANT
Sat 8 Jul 2.00pm	CAPTAIN SWING
Tue 11 Jul 7.30	MERCHANT
Wed 12 Jul 7.30	CAPTAIN SWING
Fri 14 Jul 7.30	MERCHANT
Sat 15 Jul 7.30	CAPTAIN SWING
Mon 17 Jul 7.30	CAPTAIN SWING
Wed 19 Jul 2.00pm	MERCHANT
Fri 21 Jul 7.30	MERCHANT
Sat 22 Jul 7.30	MERCHANT

Please note: Although the schedule is split into two booking periods, prices remain the same throughout for *The Other Place*. Performances on 11 May and 26 June start at 7 pm.
m = matinee
pn = press night



MIDDLEBURY COLLEGE / MIDDLEBURY, VERMONT 05753

Bread Loaf School of English

May, 1978

Dear Bread Loafer at Lincoln College:

I'm not trying to run a Scout Camp, but I sure will be glad when I'm done with all these details. If they make your trip easier, your arrival at Lincoln pleasanter, they will be worth the effort.

Enclosures:

1. Medical Information Forms. Please return to Anne Hoover (in duplicate).
2. Insurance Information
3. Questionnaire re Passport Number/Next of kin. Please return to Anne Hoover as promptly as possible
4. List of Bread Loafers at Oxford is enclosed for your delectation, curiosity, anticipation, planning.
5. August Stratford Schedule. Students not enrolled in No. 503 Shakespeare's Comedies who wish to go to Love's Labour's Lost on Wed., Aug. 9 (when the seminar is going) or Thurs. Aug. 10, should fill out and forward the enclosed booking form to the Royal Shakespeare Theatre. Remember that Sat. evening, Aug. 12 is Commencement.

Money: It is best to bring your money in traveler's checks (American Express, Barclay, Visa) either in pounds or dollars. Be sure to convert enough into English currency at the airport to get you through the first weekend. You will get a better exchange rate at our bank in Oxford. There isn't enough time to open checking accounts at Oxford, and even certified cashier's checks may take two weeks to clear. Personal checks (yours, or those made out to you) are uncashable. I've been told that students at other schools are advised to bring \$400-\$500 in traveler's checks for spending money.

Instructions on arrival at Heathrow Airport - Commercial flights

1. Go through Immigration, present passport, explain nature and length of stay
2. Collect luggage downstairs
3. If you have nothing to declare, go through customs exit GREEN AISLE
4. Get \$ converted to £ at Barclay's Exchange at end of customs exit
5. Buy British Rail (Air-Rail link) ticket to Oxford at window next to Barclay's. Follow coach signs outside and get Brit Rail coach (bus) direct to Reading Station. Board express train North to Oxford. Outside Oxford Station, get a cab to Lincoln College (tip 5p per 25p charge). At main entrance to Lincoln, give your name to the Porter, who will give you room assignment. Go to bed and get over jet lag.

Instructions on arrival at Gatwick Airport - Charter flights

1. After you go through Immigration and pick up your luggage, take the hourly express train from Gatwick to Victoria Station in London.
2. At Victoria Station, take the 'Circle Line' Underground (subway) West to Paddington Station (7 stops).
3. At Paddington, catch a "fast train" to Oxford - about one hour, no changes. (Avoid the slower "milk train" which often takes two hours or more).

Weekend of July 1: We must have your expected time of arrival so that we can give the Steward an accurate weekend meal count. Your room in Lincoln will be ready on Saturday. It will be either a living room with attached bedroom, or a single. There will be shared bathrooms in each entry. Most bedrooms have hot water. The number of rooms in each entry varies from two to eleven. Some rooms are directly across the Turl (a medieval street not so wide as the road to the Barn at Bread Loaf).

Registration Day (July 3): You can spend the day getting to Blackwell's, checking out the location of the Tutor's College where your seminar will be held (many of your first seminars will be held on Tues., July 4), or reviewing your first assignment. The Bread Loaf Office is in Entry 2, Room 1A. I'll be there during the day for registration and will have maps of Oxford and layouts of Lincoln for you. Dr. Stephen Gill will take you over in groups to sign in at the Bodleian. There will be a cocktail party before dinner and a short ceremony afterwards.

Mailing Address: Bread Loaf School of English
Lincoln College
Oxford OX1 3DR, England

Phones: The main phone of Lincoln College is Oxford 722741. The Porter will take an incoming message and leave it in the appropriate pigeon hole. The Bread Loaf phone is Oxford 44591. There is a phone in the Junior Common Room entryway for your use.

Dress: Casual clothes for travel and daily wear (corduroys, slacks, jeans, sweaters, informal dresses or skirts and blouses). Since the English like to dress for an occasion, suits and ties are more common in London than in New York, or Bread Loaf. One or two dressy outfits for our formal evenings, our night at Stratford, and Commencement would be in order. Don't forget your raincoat. Try to underpack; there are a wide variety of stores in Oxford, if you forget anything.

Laundry: Lincoln has washers and driers for your use. The College provides linens and towels, but not face cloths.

Please:

1. Don't bring radios, except maybe pocket transistors
2. Don't bring any illegal drugs. Nothing will put you or the School in greater jeopardy than casualness about grass.

Weather: (As unpredictable as Vermont's, only more frequently.) Days can be warm (80°), although the average Oxford temperature in July is 60°. It does rain in Oxford.

Time: Oxford is five hours ahead of Eastern Daylight Time. (It's daylight until 9:30 p.m. or so).

Books: May be purchased right around the corner from Lincoln at Blackwell's. Mind, prepare to blow.

Guests: Student guests can be accommodated at meals and overnight, if reasonable warning is given. Bookings will be made at the Bread Loaf Office on a day-by-day basis.

It's been great sharing all this planning with you. Now let's have ourselves a summer.

Cordially,

Paul M. Cubeta
Director

PMC:ah
Encls.

MIDDLEBURY COLLEGE

BREAD LOAF SCHOOL OF ENGLISH, LINCOLN COLLEGE, OXFORD

INFORMATION SHEET

Please Print or Type

NAME: _____
 Last First Middle

PASSPORT NO. _____ DATE OF ISSUE _____

PLACE OF ISSUE _____ EXPIRATION DATE _____

NAME AS IT APPEARS ON PASSPORT _____

PERSONAL SICKNESS & ACCIDENT INSURANCE (if any)

Name of Company _____

Policy No. _____

Father's Name

Address

Mother's Name

Address

Spouse's Name

Address

ADDRESS & TELEPHONE NUMBER (with Area Code) OF PARENTS OR NEXT OF KIN
(Please give relationship)

Signature _____

Date _____

RST-Stratford Summer: 31 Jul-30 Sept '73

Booking Form

How to use this form: Complete the form in block letters giving alternative dates and prices where possible. If you are paying by cheque please make it payable to the Royal Shakespeare Theatre, but leave the actual amount open, stating only an upper limit. Please send completed form (having checked that dates correspond to performances of play you require) with remittance to the Box Office, Royal Shakespeare Theatre, Stratford-upon-Avon, Warwickshire CV37 6BB. Remember to enclose stamped addressed envelope.

I apply for the tickets entered below and have given alternative dates and prices.

I enclose s.a.e. and an open cheque limited to the value of £.....

Full Associate		
Membership No.		
Name		
Address		
Tel. Home		Tel. Business
Date		

Date 1st choice	Matinee or Evening	Alternative Dates	Matinee or Evening	Number of Tickets	Price	Alternative Price	OFFICE USE ONLY

The Other Place

Booking Form

Date 1st choice	Matinee or Evening	Alternative Dates	Matinee or Evening	Number of Tickets	Price	OFFICE USE ONLY

Royal Shakespeare Theatre

BOOKING INFORMATION

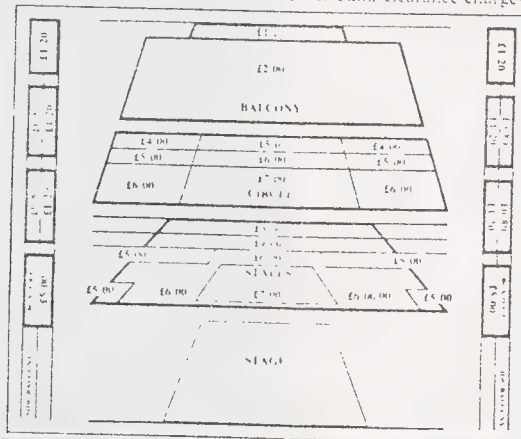
Box Office Open 10.30am to 7.30pm on performance days; 10.30am to 5.30pm on non-performance days (closed Sundays except for concerts). 0789-2271 for bookings 0789 69191 for 24-hour booking information.

Booking Dates from 2 May: postal priority booking for RSC Full Members only, from 8 May: postal priority booking for RSC Associate Members only, from 22 May: public booking in person, by post (with SAE), through ticket agencies, by telephone. All telephone reservations must be paid for within three days; this service may occasionally have to be suspended.

Seat Prices

All performances (except previews) Stalls: £3.00 £4.00 £5.00 £6.00 £7.00 Circle: £4.00 £5.00 £6.00 £7.00 Box seats: £5.00 Balcony Side balcony: £1.20 £2.00 Stalls and balcony standing 80p

On day of performance, rear stalls standing tickets at 80p and a limited number of seats at £3.00 are available to personal applicants only (maximum 2 per applicant) from 10.30am.



The Other Place

BOOKING INFORMATION

Box Office Tickets available at the Box Office of the Royal Shakespeare Theatre (open 10.30 am to 7.30 pm on performance days; 10.30 am to 5.30 pm on non-performance days. Closed Sundays). Telephone 0789-2271 for bookings; 0789 69191 for 24-hour recorded booking information.

Booking dates

As for the Royal Shakespeare Theatre

Preview: 8 August

Love's Labour's Lost
Stalls: £2.00 £3.00 £4.00 £5.00 £6.00
Circle: £3.00 £4.00 £5.00 £6.00
Box seats: £4.00
All balcony: £1.20
Stalls & balcony standing 80p

Group Reductions are not available in this period.

Standby Reductions immediately before the start of each performance any unsold tickets are available at the box office to members of a recognised student body, Senior Citizens and Equity for £1.50. Membership Identity cards must be current and only one ticket per card holder can be supplied. This reduction does not apply to tickets returned for resale.

Resale of Tickets The Box Office is unable to exchange tickets or refund money. Tickets will be accepted for resale although this cannot be guaranteed. A charge of 10p per ticket is made for this service.

Overseas Patrons may pay by International Money Order, banker's sterling draft or dollar cheque, but 80p should be added to the total to help cover bank clearance charges.

John Barton's production of *Love's Labour's Lost* joins this season's repertoire and plays alongside *The Taming of the Shrew*, *The Tempest* and *Measure for Measure*.

Love's Labour's Lost

Cast includes:
Paul Brooke *Holofernes*
Carmen Du Sautoy *Princess of France*
Richard Griffiths *King of Navarre*
Alan Hendrick *Costard*
Michael Hordern *Don Armado*
Jane Lapotaire *Rosaline*
Michael Pennington *Berowne*
Van Rickman *Sir Nathaniel*

Director John Barton
Designer Ralph Koltai
Music James Walker

Press reviews will first appear on 11 August

The Taming of the Shrew

Cast includes:
Paul Brooke *Baptista*
Ian Charleson *Tranio*
Paola Dionisotti *Katharina*
Allan Hendrick *Biondello*
Anthony Higgins *Lucentio*
David Lyon *Hortensio*
Jonathan Pryce *Petruchio*
David Suchet *Grumio*
Zoe Wanamaker *Bianca*
Paul Webster *Gremio*

Director Michael Bogdanov
Designer Chris Dyer
Music Tony Haynes

Press reviews will first appear on 5 May

The Tempest

Cast includes:
Paul Brooke *Antonio*
Ian Charleson *Ariel*
Donald Douglas *Sebastian*
Sheridan Fitzgerald *Miranda*
Richard Griffiths *Trinculo*
Michael Hordern *Prospero*
Paul Moriarty *Stephano*
Alan Rickman *Ferdinand*
David Suchet *Caliban*
Raymond Westwell *Gonzalo*

Director Clifford Williams
Designer Ralph Koltai
Music Guy Woolfenden

Press reviews will first appear on

Measure for Measure

Cast includes:
Marjorie Bland *Mariana*
Paola Dionisotti *Isabella*
Donald Douglas *Provost*
Richard Griffiths *Pompey*
Allan Hendrick *Claudio*
John Nettles *Lucio*
Michael Pennington *The Duke*
Jonathan Pryce *Angelo*
Raymond Westwell *Fiscalis*

Director Barry Kyle
Designer Chris Dyer
Music James Walker

Press reviews will first appear on 28 June

Concert

Sunday 13 August 8.00

Country Contentments

An entertainment in words and music in praise of the countryside.

Cast includes:
Annette Crosby, Clive Francis, Bill Homewood (singer and guitarist) and Leo McKern.

Seat prices:
Stalls, Circle: £1.80 £2.20 £2.80
Box Seats: £2.20 Balcony: £1.20
Stalls & Balcony standing: 80p

Performance Schedule

Mon 31 Jul 7.30	TEMPEST
Tue 1 Aug 7.30	SHREW
Wed 2 Aug 7.30	MEASURE
Thu 3 Aug 2.00 m	TEMPEST
Thu 3 Aug 7.30	SHREW
Fri 4 Aug 7.30	MEASURE
Sat 5 Aug 2.00 m	SHREW
Sat 5 Aug 7.30	TEMPEST
Mon 7 Aug	no performance
Tue 8 Aug 7.30 p	LOVE'S LABOUR'S
Wed 9 Aug 7.30	LOVE'S LABOUR'S
Thu 10 Aug 7.30	LOVE'S LABOUR'S
Fri 11 Aug 6.30 pm	LOVE'S LABOUR'S
Sat 12 Aug 2.00 m	LOVE'S LABOUR'S
Sat 12 Aug 7.30	LOVE'S LABOUR'S
Sun 13 Aug 8.00	CONTENTMENTS
Mon 14 Aug 7.30	TEMPEST
Tue 15 Aug 7.30	SHREW
Wed 16 Aug 7.30	MEASURE
Thu 17 Aug 2.00 m	MEASURE
Thu 17 Aug 7.30	SHREW
Fri 18 Aug 7.30	LOVE'S LABOUR'S
Sat 19 Aug 2.00 m	TEMPEST
Sat 19 Aug 7.30	LOVE'S LABOUR'S
Mon 21 Aug 7.30	LOVE'S LABOUR'S
Tue 22 Aug 7.30	LOVE'S LABOUR'S

Wed 23 Aug 7.30	TEMPEST
Thu 24 Aug 2.00 m	SHREW
Thu 24 Aug 7.30	MEASURE
Fri 25 Aug 7.30	LOVE'S LABOUR'S
Sat 26 Aug 2.00 m	MEASURE
Sat 26 Aug 7.30	TEMPEST
Mon 28 Aug 7.30	TEMPEST
Tue 29 Aug 7.30	SHREW
Wed 30 Aug 7.30	LOVE'S LABOUR'S
Thu 31 Aug 2.00 m	LOVE'S LABOUR'S
Thu 31 Aug 7.30	MEASURE
Fri 1 Sep 7.30	TEMPEST
Sat 2 Sep 2.00 m	SHREW
Sat 2 Sep 7.30	MEASURE
Mon 4 Sep 7.30	SHREW
Tue 5 Sep 7.30	LOVE'S LABOUR'S
Wed 6 Sep 7.30	TEMPEST
Thu 7 Sep 2.00 m	TEMPEST
Thu 7 Sep 7.30	SHREW
Fri 8 Sep 7.30	MEASURE
Sat 9 Sep 2.00 m	MEASURE
Sat 9 Sep 7.30	LOVE'S LABOUR'S
Mon 11 Sep 7.30	LOVE'S LABOUR'S
Tue 12 Sep 7.30	MEASURE
Wed 13 Sep 7.30	SHREW
Thu 14 Sep 2.00 m	TEMPEST
Thu 14 Sep 7.30	MEASURE
Fri 15 Sep 7.30	SHREW
Sat 16 Sep 2.00 m	LOVE'S LABOUR'S
Sat 16 Sep 7.30	TEMPEST
Mon 18 Sep 7.30	TEMPEST
Tue 19 Sep 7.30	SHREW
Wed 20 Sep 7.30	MEASURE
Thu 21 Sep 2.00 m	SHREW
Thu 21 Sep 7.30	LOVE'S LABOUR'S
Fri 22 Sep 7.30	MEASURE
Sat 23 Sep 2.00 m	TEMPEST
Sat 23 Sep 7.30	LOVE'S LABOUR'S
Mon 25 Sep 7.30	LOVE'S LABOUR'S
Tue 26 Sep 7.30	TEMPEST
Wed 27 Sep 7.30	SHREW
Thu 28 Sep 2.00 m	MEASURE
Thu 28 Sep 7.30	SHREW
Fri 29 Sep 7.30	LOVE'S LABOUR'S
Sat 30 Sep 2.00 m	MEASURE
Sat 30 Sep 7.30	TEMPEST

Please note: the performance on 11 Aug starts at 6.30 pm. Performance details are published in good time but changes may occasionally be necessary. pn = press night m = matinee c = concert p = preview. Revisions may be made to a production following its first performance. For this reason this

The Company

Conrad Asquith
Alan Barker
Diana Berriman
Susanna Bishop
Marjorie Bland
John Bowe
David Bradley
Paul Brooke
Bill Butler
Avril Carson
Ian Charleson
Dennis Clinton
Alan Cody
Paola Dionisotti
Donald Douglas
Carmen Du Sautoy
Dennis Edwards
Sheridan Fitzgerald
Geoffrey Freshwater
James Griffin
James Griffiths
Richard Griffiths
Allan Hendrick
Anthony Higgins
Michael Hordern
Darlene Johnson
Jane Lapotaire
David Lyon
Paul Moriarty
Hilton McRae
John Nettles
Michael Pennington
Jonathan Pryce
George Rastrelli
Ian Redington
Alan Rickman
Catherine Ridg
Patrick Stewart
Malcolm Storry
David Suchet
Zoe Wanamaker
Ruby Wax
Paul Webster
Raymond Westwell
Paul Whitworth

The Other Place Saturday Sessions in July, August and September. Members of the RSC will be invited to attend these sessions. Details of the sessions will be published in good time. For more information on the sessions, contact the Box Office on 0789-2271.

John Barton, Clive Francis, Donald Douglas, Peter Hoot, Ralph Koltai, Howard Davies, Barry Kyle, David Tucker, Clifford Williams, Guy Woolfenden.

Dates and booking details will be published shortly. Each session will last approximately 1 1/2 hours.

Bread Loaf School of English
Lincoln College, Oxford
1978

General Statistics

Student attendance by states: (according to winter address)		Former students	32
		New students	18
Alaska	1	Candidates for Middlebury M.A.	32
California	3	Candidates for Middlebury M.Litt.	2
Colorado	2	Pre-1973 B.A. or B.S.	28
Connecticut	4	Undergraduates	9
Delaware	2	(Middlebury = 7)	
Florida	1	Number of colleges represented	36
Iowa	2	Off Campus students	2
Maryland	2	Scholarship students	14
Maine	1	1978 M.A. Degree candidates	7
Massachusetts	6	Prospective 1979 M.A. candidates	9
Michigan	1	Prospective 1979 M.Litt. candidates	3
Missouri	1	Average age of students	29
North Carolina	1	Median age of students	28
New Hampshire	2		
New Jersey	3	Under 21	0
New York	7	21 - 25	22
Ohio	1	26 - 30	14
Pennsylvania	7	31 - 35	10
Rhode Island	1	36 - 40	4
South Carolina	1	41 - 50	5
Tennessee	1	51 or more	2
Texas	3		
Virginia	1	Private school teachers	10
Vermont	3	Public school teachers	13
Canada	1	College (and j.c.) teachers	8
The Hague	1	Other: Student	17
(24 states represented & 2 foreign countries)		Unemployed	1
Working for 6 credits	59	Other occupations, or no information	10
Cancellations	7		
No. of faculty	7		
No. of courses	10		
Student/teacher ratio	8.42		
Total student enrollment	59		
Men students	27		
Women students	32		

Bread Loaf School of English
Lincoln College, Oxford
1978

Colleges Represented

Albright C. - 1	Univ. of North Carolina - 2
Beaver C. - 1	Univ. of Pennsylvania - 1
Baptist Bible C. - 1	Univ. of South Carolina - 1
Bowdoin C. - 1	Univ. of Vermont - 1
Calif. State, Fullerton - 1	Univ. of Tennessee - 1
Carlow C. - 1	Univ. of Texas - 1
Chatham C. - 1	Washington and Lee - 1
Davidson C. - 2	Vanderbilt U. - 1
Duke U. - 1	Vassar C. - 1
Eastern C. - 1	West Point - 1
Hamilton C. - 1	William and Mary - 1
Lindenwood C. - 1	
Memphis State - 1	
Middlebury C. - 20	
Nasson C. - 1	
Penn. State - 1	
Point Park - 1	
Rollins C. - 1	
Russell Sage C. - 1	
Saginaw Valley - 1	
Seton Hall C. - 1	
Smith C. - 1	
Univ. of Calif. Berkeley - 1	
Univ. of Florida - 1	
Univ. of Iowa - 1	

MIDDLEBURY COLLEGE

The Bread Loaf School of English

at

Lincoln College, Oxford

FIRST SESSION

Commencement Ceremony



THE LINCOLN COLLEGE CHAPEL
OXFORD, ENGLAND

SATURDAY, AUGUST 12, 1978

9:00 P.M

PROGRAM

Processional

Introduction of the Rector

ROGER H. MARTIN

*Deputy Director, Bread Loaf School of English
at Lincoln College*

Rector's Welcome

The Rt. Hon. LORD TREND, P.C., G.C.B., C.V.O.
Rector, Lincoln College

Introduction of the Commencement Speaker

MR. MARTIN

Commencement Address

JOHN WILDERS

*Tutorial Fellow, Worcester College and
University Lecturer in English*

Conferring of the Degrees of
Master of Arts

Concluding Remarks

MR. MARTIN

Recessional

1978

Candidates for the Degree of Master of Arts

JAMES RAYMOND BIRD, JR.

CATHERINE LEE EATON

CAROL NAN FLEISHER

ROBERT JAY ISAACSON

JOHN MCCREA NILES

PAUL VINCENT SULLIVAN

PETER DAVID WEDDLE

FRIGHTFULLY GLAD YOU COULD MAKE IT

The paper's staff should like to extend hearty congratulations to the entire community for successfully braving the hazards of transatlantic travel and arriving safely and soundly... to the comforts of PMC's Bread Loaf-away-from-Bread Loaf. Welcome to all and be of good cheer: It does not rain every hour of the day.

WHAT'S IN A NAME?

First things first. I do not have a name. My editor, Sam Swope (Stairway 7: Room 1), is soliciting suggestions for a name. Thus far under consideration are: Paniculum (the Latin diminutive for bread), Trifle, Crumpet, Scones and one unusually brilliant suggestion, Bluebirds Make Me Cry. Please give me your suggestions and the editor will take them all into consideration.

RECEPTION, DINNER AND OPENING NIGHT DO

Tonight at 6:00 pm, there will be a gala reception for students, faculty and guests of the School. This will take place in the Grove of the College. In the unhappy event of rain, the reception will be held in the Beckington Room, which you will find located next to the Grove. Dinner follows at the usual hour of 7:00. Then, at 8:00, Dr. Cubeta will officially open the inaugural session as only he knows how. His address is entitled "Our Two Soldier Poets". We will listen to him in the Oakeshott Lecture Room.

TOUR

There will be a tour of the grounds of the College today, conducted by Dr. Gill at 2:30.

PHONES

The phone number of Lincoln College is Oxford 722741. This will connect callers with the Porter who will gladly take a message, but the phone cannot be used for personal conversations or for outgoing calls. The Director's Office telephone number is Oxford 44591. This number is for communication with Dr. Cubeta and Mr. Martin and for important messages.

For your personal calls, the British Post Office provides that interesting phenomenon, the British pay phone. Stairway 6, adjacent to the JCR, sports one as does Lincoln House, across the Turl.

LIBRARY

The Library entrance you will find in the Grove. It will be open from 8 am until 11:30 pm. Books may circulate from the College Library. The Bodleian Library and the Radcliffe Camera will be open on week days only from 9:00 am until 7:00 pm. Books never ever circulate from these libraries. Both the Camera and the Upper Reading Room of the Bodleian have English Lit. books, although you may use any of the Bod's reading rooms.

BULLETIN BOARD

This paper henceforth will not be distributed but will appear on the Bulletin Board in the Lodge. You should check this board as you pass through the Lodge for telephone messages and for messages from the Director.

DIRECTOR'S HOURS

Dr. Cubeta will not be holding regular hours, but you will find him at all meals and round and about the College. Mr. Rusty Martin is similarly available. Both extend hospitality at their flats in Bear Lane for any urgencies. The Cubeta Flat is No. 2 of Staircase 19, and the Martin Flat is No. 2 of Staircase 17. I, of course, am available for information on the town and University.

FRONT GATE

Those of you living in College have been given two keys. One of them is your room key and the other is for the Front Gate which locks at about midnight. You must let guests out of College with this key after midnight as well as letting yourself in.

DEEP HALL

Beneath Hall, the Dining Room, is Deep Hall where alcohol and society may be purchased and found from 12:00 to 1:00 pm and from 5:30 to 7:00 pm.

PANICULUM

Volume 1, No. 2 Bread Loaf School of English at Lincoln College 4 July 1978

BULLETIN BOARD

Be sure you check the bulletin board as you leave and enter the College for any announcements and for any personal messages.

MEALS

Should you decide not to have lunch or dinner in College, please sign the Sign-Out Sheet on the Bulletin Board in the Lodge the day before. This will be a great help to Chef and the butler (Alf).

ROOM CHANGES

Any and all room changes must be finalized TODAY. Please do not change room without first checking with Rusty Martin. If you have already surreptitiously swapped rooms, please report your new room numbers to Rusty immediately. It is important that we have a correct room list for your own convenience and protection in the event that it becomes necessary to reach you.

TEA

Afternoon tea will be served at 3:00 pm everyday except Sunday in Hall.

INFIRMARY

The College Nurse, Sister Barnes, is on call. Should you need to see her, go to the Lodge and ask the Porter to call her. Should Sister Barnes feel that a doctor's appointment is necessary, she will arrange an appointment with Dr. Gancz, the College Doctor, whose office is at 9 King Edward Street.

In the event of an emergency, the English emergency telephone number is 999. This number is an ambulance service. Should an emergency arise that does not require ambulance service, report to the Casualty Department of the Radcliffe Infirmary on the Woodstock Road.

IMPORTANT CHANGE IN SCHEDULE

Dr. Green's Lecture this evening will not occur at 8:00, as previously announced. He will deliver his lecture at 8:30 instead. Likewise, his lecture tomorrow will be held at 8:30 pm.

OVERNIGHT GUESTS

No guests are allowed to camp out on the floors of your rooms. The College has available a Bed and Continental Breakfast scheme for your guests. If you take your guests to the Old Mitre Rooms on the Turl (turn left out of College and the entrance is down the street on your right), you will find a receptionist at the top of the stairs who will accommodate them. Be sure to tell her that you are from Bread Loaf so that your guests receive a reduced rate of £4.50. If you inform the Steward that you have guests arriving, the chances are very good that the College will be able to house them. Of course, it is not mandatory that guests stay in these accommodations should you wish to find housing for them elsewhere.

PUB NEWS

Bread Loaf's Kirk Combe will be working as a bartender in the Golden Cross pub Tuesdays through Saturdays in the evenings. This pub has live music, and is located around the corner on Cornmarket Street. It is one of several pubs in the Berni Inn complex off of Cornmarket. He will be delighted to see you.

PANICULUM

Volume 1, No. 3 Bread Loaf School of English at Lincoln College 5 July 1978

A HISTORY OF OXFORD UNIVERSITY

Tonight at 8:30 pm in the Oakeshott Lecture Room Dr. Vivian Green will deliver a lecture on the history of Oxford University. Dr. Green received his M.A. and his D.D. from Cambridge. He is a Fellow of the Royal History Society and a Fellow and Tutor in Modern History at Lincoln College since 1951. He has been Sub-Rector of the College since 1970. He has published widely; his best known books include The Hanoverians, Renaissance and Reformation, John Wesley, Medieval Civilization in Western Europe. He has written a History of Oxford University and has just completed the first authoritative history of Lincoln College. His address will last approximately one hour.

GUESTS FOR MEALS

The price for a guest at lunch is £1 and for dinner £2. You should make your reservations for guest meals with Miss Robinson, the College Steward, in Staircase 4. Please make your reservations no later than the morning of the day you wish to have guests in Hall. Payment may be made at the time of reservation to Miss Robinson.

SIGNING-OUT

Remember to sign-out on the sheet in the Lodge if you are not going to be having dinner or lunch in Hall. If you are going away for the weekend, be sure you sign the sheet.

OXFORD COUNTY LIBRARY

The Oxfordshire County Library, located on Queen's Street next to Selfridge's, is available for your use. Books do circulate from this library. Applications may be obtained from the Office and should be filled out by students and then given to Mr. Gill to be signed before you take them to the Library.

TICKETS FOR THE TEMPEST: IMPORTANT

The trip to Stratford is on this coming Monday, July 10. The community is asked to gather in the Front Quad at 4:45 that afternoon. There will be a transportation charge of £1.50. This fee for the hire of the coaches MUST be paid tomorrow morning in the Office between the hours of 9:00 am and 10:30 am. There are a few extra tickets. First priority goes to the spouses of students: Mrs. Atchison, Mrs. Cadwell, Mrs. Montague, Mrs. Niles, Mrs. Bird and Brenda. The charge for these tickets and for the transport comes to a total of £5.50. The rest of the extra tickets will be sold on a first-come first-serve basis. Please make your requests tomorrow morning when you pay the transport fee.

ROOM CHANGES

There are to be no further room changes. If, however, it is necessary to change your room, see Paul. It is a matter of great concern that we have an accurate room list. In the event of emergency, we must know where you are. Check the room list on this bulletin board to see if the room number is the correct one. If it is not correct, please leave a note in the Office informing us of the correct one.

PANICULUM

Volume 1, No. 4 Bread Loaf School of English at Lincoln College 7 July 1978

GRADUATES

The Director and Beth cordially invite the graduating class of 1978 to Deep Hall at 6:00 pm today for a convivial class meeting (it beats the Blue Parlor).

NEWSPAPERS

Lacking the expertise of the Rosses, individual newspaper delivery will not be provided. However, Bread Loaf will have daily copies of THE GUARDIAN and THE INTERNATIONAL HERALD TRIBUNE delivered to the JCR for your perusal. On Sundays, copies of THE SUNDAY TIMES and THE OBSERVER will be available.

DEPARTURE

As arrangements for the transport to be provided on Sunday 13 August must be completed haste post-haste, today is the last day you may sign the list. If you have not signed the list by then, we are afraid that you will have to manage for yourselves. Sign up.

STONEHENGE ETC.

Second thoughts have convinced us that organized Bread Loaf outings are an impractical venture, especially since tours are available elsewhere. In the Office we have assembled brochures stating nature of tours, times of tours and price of tours to various sites. These tours are available on an individual basis.

RUSTY MARTIN STUDIES

Should anyone wish to contact Rusty, most afternoons you will find him buried amidst Evangelical memorabilia in the History section of the Upper Reading Room of the Bod (North Wing).

LIBRARY

Registered Readers in the Bod are free to study in any of the Bod's rooms. You may not transfer Bod books from one room to another but you may have them delivered to the room of your choice for use there. You may also bring your own books into the Bod to study there if you so desire.

MEALS

Again. Sign out if you are going to miss any meals this weekend.

PANICULUM

Vol. 1, No. 5 Bread Loaf School of English at Lincoln College 10 July 1978

TRICKETT LECTURE

Tomorrow evening Rachel Trickett will deliver a lecture on "William Kent's Landscape Design." She will discuss Pope's influence on Kent and the influence of English poetry on landscape garden design of the 18th century. Kent's greatest garden, Rousham, is only ten miles from Oxford.

There will be a reception in the Beckington Room at 6 pm to which all are invited. The lecture will be immediately following dinner, at 8 pm.

STRATFORD

We will assemble in the Front Quad today at 4:45 pm SHARP before heading over en masse to the corner of Balliol College at Broad and St. Giles Streets. We cannot wait for stragglers, so be prompt. A box dinner will be provided. Pleaseplease-please pay for your transportation after lunch if you have not yet gotten it together to do so.

FACULTY

Paul will be meeting with the Faculty on Wednesday. He'd be grateful for any comments, questions or concerns you would like passed on to or raised with them.

TELEPHONE

Some unhappy experiences have indicated that the Lincoln College pay phones do not receive incoming calls (this is due to too many collect calls being made to these phones during the year). However, if you are placing an international call, tell the International Operator not to break the connection when he or she tells you that they will ring you back once the call has been connected. Alternatively, most other pay phones in Oxford receive incoming calls and the Post Office has a slew of phones for the purpose of international communications.

BUS TO HEATHROW

Today is absolutely positively finally the last day to sign the list on the Bulletin Board for transportation to Heathrow on the final Sunday of the Session.

CHRISTENING

Rusty and Susan Martin would like to extend an invitation to the community to attend the christening of their daughter, Katherine, in the Lincoln College Chapel on this Friday, 14 July, at 3 pm. The Sub-Rector and Chaplain Scott of Middlebury College will be in attendance.

FANICULUM

Vol. 1, No. 6 Bread Loaf School of English at Lincoln College 11 July 1978

TRICKETT LECTURE

Rachel Trickett, M.A. Oxford, is the Principal of St. Hugh's College. She has taught at the University of Hull and has been a Commonwealth Fund Fellow at Yale. She has also taught at Smith College. She has published six novels; The Return Home (1952), her first, received the John Llewellyn Rhys Memorial Prize and her sixth novel, A Visit to Timon, was published in 1970. She has written the libretti for two operas, both composed by John Joubert: Antigone and Silas Marner. A book on eighteenth-century poetry, The Honest Muse, was published in 1967. She has twice taught at the Bread Loaf School of English.

There will be a reception tonight at 6 pm in the Beckington Room, followed by dinner at 7 pm. At 8 pm, she will deliver her lecture in the Oakeshott Room.

GRADUATION AND DEPARTURE

Because seats will be at a premium for Commencement, Saturday evening, August 12th, would students who are leaving prior to that time please sign the sheet on the Bulletin Board so that we will know how many seats will be available for family and guests of the graduating class.

READ

Be sure to read this rag sheet daily.

CAT

Should anyone see a stray cat wandering about the College of an evening, would you kindly collect it and take it to the Porter.

CAPS AND GOWNS

The graduating class can hire caps and gowns for Commencement from Walters on the Turl, just across the street, anytime up until the day before graduation. The rental charge is £3.50.

BLenheim

Mrs. Carol Phillips, who is running a program on English as a Foreign Language in Lincoln House, has graciously invited Bread Loafers to share a tour which she has arranged to go Blenheim Palace on Wednesday, 12 July, at 2 pm. The price of the bus is £1.50 and admission to the Palace is about £1.20, including a guided tour. All those interested, please contact Mrs. Phillips via the Porter's Lodge.

PANICULUM

Vol. 1, No. 7 Bread Loaf School of English at Lincoln College 12 July 1978

SUBMARINE

The showers and bath at the bottom of Stairway 8, commonly known as the Submarine, in an historic moment in the history of Lincoln College, have been declared Co-education by the Director of the Bread Loaf School of English at Lincoln College, until the twelfth of August 1978.

STRATFORD

Tickets have been purchased for all students in course 503, Mr. Wells' Shakespeare Comedy Class, for Stratford productions. Will any other students who purchased tickets for the nights of 19 July, 27 July and 9 August please let us know IMMEDIATELY so that we know what size bus we will need to transport you there and back again.

RICHARD ELLMAN

The last lecture of the session will be delivered by Richard Ellman on Tuesday, 18 July at 8 pm. Hold that date.

SESSION PORTRAIT

A portrait photograph of the 1978 Bread Loaf School of English at Lincoln College is in the works. It will be taken in the Front Quad sometime next week. However, the photographer will do it only if at least 50 % of us agree to purchase one. It will be a photograph like the photographs taken of Oxford students. The color photograph is mounted on a white background with Bread Loaf School of English printed at the bottom along with the Lincoln College shield. The cost, including postage to the States, will be approximately £5. We will take a count at dinner tonight of how many of you want such a portrait.

TRAUMA

Our Director will be returning to the Mountain on next Thursday, 20 July. Rusty would appreciate it if you could arrange your emotional schedules so as to have any crises before that time.

THE MOUNTAIN: NEWS FOR SENIORS

PMC telephoned the old country yesterday to ask Anne to try and order Middlebury hoods for Lincoln College Commencement. She and we will be in touch.

Ex-head waiter and Upper Cruster star Larry Abbott has been elected as your class president.

The tightly guarded secret as to who the Commencement speaker will be revealed upon application and performance of certain secret rites before the Director.

The members of the 1978 graduating class in Vermont can be found in the 4 July issue of THE CRUMB which is to be found on this Bulletin Board.

PARISOLLO

Vol. 1, No. 8 Bread Loaf School of English at Lincoln College 13 July 1978

Saratford

Students in Mr. Wells' course should come into the Office and pay for all of their tickets for the three coming performances. At £4 a performance, that means that you owe the school of English £12. Please do this as soon as possible. Transportation costs will be worked out separately at a later date.

SYNGE AND O'CASEY

There are a limited number of Synge and O'Casey paperbacks available in the Office. See Rusty.

LOST AND FOUND

A US Key was found in the Submarine (showers and baths of Stairway 8). Will the owner please claim it in the Office?

TYPEWRITER AVAILABLE

Thanks to the thoughtful consideration of our Head Porter, Don, Bread Loaf has a typewriter. Students can check it out for short periods of time at the Porter's Lodge.

CAMBRIDGE

Carol Philip of the English program at Lincoln House has once again graciously invited interested Bread Loafers to share a bus to Cambridge. This bus will leave Oxford on Saturday at 9:30 am and return to Oxford from Cambridge at 7 pm. The price is £3.50. Contact Carol Philip via the Porter's Lodge if you are interested.

TRAINS TO LONDON

If you are going into London for the day, buy a "cheap day return" ticket at the station. It is about half the price, but you must use the ticket within one day. If you are going into London for the weekend, buy a "weekend return" which is also roughly half the price. It must be used within the weekend limits.

PANICULUM

Vol. 1, No. 9 Bread Loaf School of English at Lincoln College 17 July 1978

RICHARD ELLMAN

Tomorrow evening, Mr. Ellman will deliver a lecture on "Yeats and Mrs. Yeats" at 8 pm. There will be a reception at 6 pm in the Beckington Room.

WAIVERS

Will the following negligents please hand in their waivers of access to faculty recommendations sooner than possible? Jane Bosman, Michael Lance, Lynwood Montague, Park Morgan, Jill Parrish, Sarah Sloane and Denis Wedley.

WATCH IT

It's so easy in the remote world of Lincoln to forget that this is not the Bread Loaf campus. The Porters cannot control all visitors, so please keep your doors locked at all times you are away from them.

FROM THE DIRECTOR

Paul will be writing you in September to ask for your comments, criticisms and suggestions that could help make Bread Loaf-Lincoln 1979 even better (let him fantasize). He also thinks it would be great for Bread Loaf to put out its own Guide to Oxford and Environs to help next year's students discover the best and avoid the worst. Please keep in mind suggestions for trips, evaluation of pubs, tea rooms, and places not to be missed.

MEALS

Please sign out if you are not having meals in Hall. It did nothing to improve our great friendship with Chef to have twenty cooked steaks left over on Saturday night.

MESSAGE TO THE MOUNTAIN

Bread Loaf's pigeon, PMC, will be glad to carry messages back with him to his mountain if he gets them by Wednesday dinner. Paul will give priority delivery to those messages singing the praises of Bread Loaf East.

POETRY READING

Anyone interested in reading their poetry some evening this session, should speak to Charles Vallyely, who is organizing the reading. He can be reached at any times the pubs are not open.

GRADUATION/DEPARTURE

Be sure to sign the sheet which really is now posted on the Bulletin Board if you plan to leave Lincoln before the 12th of August.

PANICULUM

Vol. 1, No. 10 Bread Loaf School of English at Lincoln College 18 July 1978

RICHARD ELLMAN

Richard Ellman has studied at Yale; New College, Oxford; and Trinity College, Dublin. Presently, he is the Goldsmith's Professor of English Literature in the University of Oxford. Twice a Guggenheim Fellow and a Rockefeller Fellow in Humanities. Mr. Ellman has taught at Harvard, the University of Chicago, Northwestern University and Yale. He is the author of Yeats: the Man and the Masks, The Identity of Yeats, James Joyce, Ulysses on the Liffey, Eminent Domain, and, his most recent publication (1977), The Consciousness of Joyce. He has edited The Letters of James Joyce (vols. II and III) and with Charles Feidelson, Jr., The Modern Tradition. He is now completing a biography of Oscar Wilde. Mr. Ellman has been a member of the staff of the Bread Loaf Writers' Conference and has both attended and lectured at the School of English.

Mr. Ellman will be lecturing on Yeats tonight at 8 pm in the lecture room. There will be a reception at 6 pm in the Beckington Room to which all are invited.

GRADS WITH GUESTS

Will graduates expecting guests for Commencement please let Rusty know how many there will be and when they will arrive.

LAST GAS.S

Paul will be available for student appointments all day tomorrow. This is your last chance before he wings his way west.

GROUP PHOTO

There will be a group photo tomorrow at noon in the Front Quad. Be there.

OTHER PHOTOS

Any students who have some good prints that might be useable in next year's Bread Loaf-Oxford brochure? PMC would be grateful if he could have a look next fall. Middlebury College reimburses for any it uses.

ANOTHER OXFORD SUMMER

Any Bread Loafers seriously interested in attending another Lincoln College-Bread Loaf session should please sign below. Presently deprived Bread Loafers, would, of course, get priority:

- | | |
|-----|-----|
| 1. | 11. |
| 2. | 12. |
| 3. | 13. |
| 4. | 14. |
| 5. | 15. |
| 6. | 16. |
| 7. | 17. |
| 8. | 18. |
| 9. | 19. |
| 10. | 20. |

MEMORANDUM

20

Vol. 1, No. 11 The Lincoln Student Trinity College July 1973

MOUNTAIN FILM

A list of the current Mount Lo. f community is posted on the Bulletin board.

STRAFORD

Anyone wishing to go to Stratford? The van which will take students in Mr. Wells' class to be sure for be sure this evening, will leave from Trinity at 7:00 p.m. As you exit from Lincoln, on your right, down the Turnpike across the Brook you will see Trinity Gates. There are still two places in the van for anyone else wanting to go along with the group in order to try and get seats or just to spend an evening in Stratford. Cost of the transport this is \$1.50.

Those who have not yet paid the \$1.50 transportation fee please to do.

WE IS WITH LINCOLNITES

Students are encouraged to invite Lincoln students to sit with us at meals at any time.

GRAN PILE

Don't forget to show up in the Front Quad for the group shot at 1 pm today.

WADSWORTH RITE

Anyone who is attending Wadsworth Rite is asked to sign by 10:00 a.m. to let many guests they expect:

DATE:

NO. 0 100

PANICULUM

Vol. 1, No. 12 Bread Loaf School of English at Lincoln College 21 July 1978

GRADUATES IN THE COMING YEAR

M.A. or M.Litt. candidates intending to graduate next year (1979) should pop round and tell Rusty as soon as possible. Anne has to make one of her lists.

THE HEAVENS SHALL NOT BRUIT AGAIN

Congregations of students conversing in the quads at late hours are not aware of how easily their chatter travels into rooms facing the quads. Please do not meet on the quadrangles at late hours. Go into your rooms. This is especially true of the Grove Quad.

LITERARY MAGAZINE

Mandy Uhry is planning to publish a Bread Loaf Literary Magazine at the end of the session. Anyone wishing to have their poems, short prose works, criticism or whatever in this magazine, should contact her.

WELLS' STUDENTS

Mr. Wells has secured six tickets for the RSC production of The Merchant of Venice in Stratford's Other Place for his students. This performance is for this Monday, July 24. Just three days away. The price will be £1.20 for tickets and £1.50 for transportation. Please pay Rusty or me at your earliest convenience. The mini-bus will leave at 5 pm from Trinity Gates. Accordingly, Mr. Wells' class will be postponed from Monday, July 24 until Tuesday, July 25.

STRATFORD

Mr. Wells is trying to obtain approximately six more tickets for the RSC's MERCHANT OF VENICE. If this is possible and should you wish to attend, you should contact the Office. Price for tickets is a mere £1.20 and transportation is £1.50.

13 AUGUST DEPARTEES

Those of you who signed the list indicating that you would like transportation to Heathrow on the Sunday following commencement will find the list back up on the Bulletin Board. Could you indicate beside your name the time of your flight's scheduled departure. We have to know what time to tell the driver to pick you up so that you will all be in plenty of time for your flights.

PANICULUM

Vol. 1, No. 13 Bread Loaf School of English at Lincoln College 25 July 1978

MEALS

Please, please, please if you have guests at meals, be sure to pay for them. All you have to do is to arrange it with the Steward, Anne Robinson and life will be rosier for all.

SUMMER NEXT

All manner and sorts of application forms have arrived from Anne Hoover. Those of you who anticipate spending next summer on the mountain or in the quad in the hopes of working toward or attaining an M.A. or an M.Litt. should report to the office for an application form.

CRUMBS

More crumby news from Bread Loaf is to be found on the Bulletin Board adjacent to this page.

CATHEDRAL MASS

The choir of the Boston Cathedral of Boston, MA. will perform in Christ Church Cathedral this Thursday at 6:00 pm. Dr. Thomas Murray will be on the organ.

STRANGE BUT TRUE

PANICULUM would like to take this opportunity to commend one of the members of our community for outstanding deeds committed in the interest of furthering Anglo-American relations. Charles Vallyely, with rare abandon, has, in the past week, helped five Boy Scouts across High Street, solicited monies for obscure charities, policed, single-handedly, our quads against the invasions by rowdy elements and created floral arrangements for Deep Hall. Charles is hereby awarded the PANICULUM Man of the Summer Award. For the rest of humanity, it can only remain to honour that which we find impossible to imitate.

PANICULUM

Vol. 1, No. 14 Bread Loaf School of English at Lincoln College 27 July 1978

GET DOWN

There will be a party, replete with music, dancing, bear-baiting and dancing crocodiles this Friday evening in Deep Hall. This event is for Bread Loaf students and the Lincoln College community only. An insignificant donation of fifty pence will be collected at the door.

APPLICATIONS

A reminder to those of you who want to do this thing, or the mountain thing, or the M.Litt. thing next summer: Report to the office for an appropriate application form. Ta.

STRATFORD

The jaunt to Stratford will depart comme d'habitude: 5 pm from Trinity Gates. A box type of dinner will be provided.

MINE EXPLOSION ON THE A-34

The road to Stratford, The Oxford Mail today reports, was riddled with mines yesterday by a yet unknown extremist group. Apparently some twenty thousand tourists were seriously injured. In a gesture of unusual magnanimity, Rusty has agreed to drive to Stratford today in advance of the mini-bus in order to prevent any mishaps to our students.

PANICULUM

Vol. 1, No. 15 Bread Loaf School of English at Lincoln College 28 July 1978

FRIDAY NIGHT FEVER

Disco tonight in Deep Hall at 8 pm. Attire for this affair should be either middle Victorian or early Medieval. Carol Fleisher and Jim Sterngold will be crowned Session King and Queen and will then lead off the first multiplication dance. Crossword puzzles and the Penguin Modern Masters series will be available for all wall-flowers. The floral decorations will, once again, be created by Mr. Valely. Contrary to rumours, Mr. Revolta will not be able to be with us tonight.

GOING DOWN

Anyone who is considering leaving the session earlier than the official termination date, should contact Rusty before any plans are finalized.

MEALS

Be sure to sign out for any meals you are going to miss and to sign in any guests who are going to be with you for meals.

RECITAL

Next Thursday, 3 August, Wendy Ellision will give a voice recital in the Oakeshott Room at 8 pm. Everyone is invited.

THE TORCH IS PASSED

It is with the greatest pleasure that I hereby resign my duties as the conveyer of urgencies through this organ onto Kim Niles. Kim comes from a good family and has had a happy and a relatively prosperous life. Her favorite pastimes include writing novels, eating butterscotch candy and running for the Senate. Her parts, her title and her perfect soul shall manifest her rightly as a successor worthy of the present humble editor's efforts. Be good, people, it has been a pleasure to work for you all. Have a fine end of session and, perhaps, I will see you next year.

PANICULUM

Vol. 1, No. 16

Bread Loaf School of English at Lincoln College

31 July 1978

FRIDAY NIGHT FEVER, CONT.

Many thanks to Wendy and Rolf for a most enjoyable Deep Hall Disco. Entertainment was provided by Kung Fu experts, Minuetists, and quite an assortment of bumpers and grinders. Good show, what?

TOMORROW, AND TOMORROW, AND TOMORROW...

August 1 is the last day to register for the Bread Loaf Program for 1979, whether for the regular MA at Bread Loaf, Vt., at Oxford, or the MLit. See either Rusty or Kim immediately.

ROOMS

It is necessary to know how many of you will be here the last days of the program, especially over graduation weekend., so that accomodations can be found for the guests of those graduating. Please contact Rusty or Kim, if you didn't sign up in last week's survey.

FOR SALE

There is one copy left of Sean O'Casey's Three Plays, including "Juno and the Paycock", "The Shadow of a Gunman", and "The Plough and the Stars", marked down from 75 to 70p. First come, first serve!!

FILM FANS

The Penultimate Picture Palace has a week of greats on, a new film every day. Check it out!

QUOTES

Keep your ears open for memorable quotes floating out from anyone at all. Please write them down at once and submit them to this worthy (I hope) editor to be put in the next edition.

THANKS

While sucking on a new square of butterscotch and contemplating the next chapter of my newest novel, I would like to take the time to thank Mr. Sam Swope for his part in making things run smoothly and with wit. Contributions to the "Keep Sam from Hunger" fund should be sent to the Box Office at the Royal Shakespeare Theatre by Oct. 4 -- Sam's last known address. Best of luck from us all.

PANICULUM

Vol. 1, No. 17

Bread Loaf School of English at Lincoln College

1 Aug., 1978

CONCERT

Wendy Ellison will be giving a concert this Thurs. at 8:00 in the Oakeshott Room. She will be singing works from Scarlatti, Wolf, Bizet, Barber, and Ives. Come one, come all.

BANQUET AND GRADUATION

THOSE STUDENTS WHO WILL NOT BE AT THE BANQUET AND GRADUATION ON AUG. 12 SHOULD PLEASE NOTIFY KIM NILES AS SOON AS POSSIBLE -- SO THAT ACCOMODATIONS CAN BE MADE FOR GUESTS.

STRATFORD? ANYONE?

There are two places available on the bus to Stratford on Aug. 9. First come, first serve.

TOKENS

At the request of the college, guests dining in Hall must present a ticket to the waiters before they can be served. As before, meals should be paid for before 10 AM so that chef has ample time to plan for guests. Tickets can be bought at the Steward's office. This will start at today's dinner. If there are any questions, please see Rusty or Kim.

CONGRATS

Congratulations should be given to Kim Gagné who has accepted a post as official sherry sipper in a well-known firm here in Oxford. Cheerio!!

PANICULUM

Vol. 1, No. 18 Bread Loaf School of English at Lincoln College 4 Aug. 1978

SMOKERS

As a matter of courtesy, kindly, please, oh please, would Bread Loafers wait to light up until everyone else has finished eating in Hall.

TIPPING

As a matter of tradition, the Scouts in college are usually left a tip at end of term. While this is not required, you might consider doing likewise. Rusty or Kim can suggest how much.

STUDENTS ON STAND-BY

As a matter of interest, according to Paul Cubeta the British Government will be allowing supplementary air carriers to evacuate American refugees. If anyone still has travel problems, please see Rusty Martin.

THANKS

As a matter of enjoyment, we would all like to thank Wendy Ellison for her show of linguistics and vocal delights. Really super!

STAMPS

As a matter of fact, if anyone has any stamps from abroad (or from anyone) which aren't wanted, Arthur, in Hall, is collecting them for a little friend.

PANICULUM

Vol. 1, No. 19

Bread Loaf School of English at Lincoln College 8 Aug. 1978

COMMENCEMENT REHERSAL

At 2:00 pm on Saturday, Aug. 12, in the Chapel all graduating seniors are asked to attend a rehearsal for the commencement exercises.

HOODS

Seniors wishing to purchase hoods (cost = \$36.00) should write directly to Carl Peabody, College Bookstore, Middlebury College, Middlebury, Vt. 05753. (N.B. Hoods for graduation will be provided free of cost.)

VISITORS

Professor Hank Prickitt, chairman of the Middlebury College English Dept., and his wife, Fran, will be on campus from Aug. 10-12 and would be more than happy to see present and former English students.

UP, UP, AND AWAY

There are one or two places remaining on the chartered bus to Heathrow on Sun, Aug. 13. Price will be £4. Those interested should see Rusty Martin.

CHEESE

Lisa Sheble (Bird) has taken three photographs of the Bread Loaf community. Anyone interested in purchasing one or more of the photos (@ 3.50) should place his/her name on the sign-up in the J.C.R.

SPORTS FLASH

Last night at 8:15 the finals of the World Championship Speed Punt Competition were held in a nasty and treacherous 1/4 mile stretch of the Cherwell. The race began at the University Park Bridge ("I never knew death had undone so many") and ended a scant 20 minutes later, at the Cherwell Yacht and Speed Punt Club. The winning craft was the H.M.P. Amarillo Armadillo, captained courageously by Roy "Pistol" Park and powered by the Texas Ranger. Taking second place in the two-punt race was the H.M.P. Batman of Alcatraz, whose crew was rife with dissension, whose navigator directed the craft continually into the bank, and whose captain almost got "pished" into the Cherwell.

PANICULUM

Vol. 1, No. 20

Bread Loaf School of English at Lincoln College

9 Aug. 1978

GRADUATION SCHEDULE

All Bread Loaf students and their guests are invited to the following events on Saturday, August 12:

- 6-7:00 - COCKTAIL RECEPTION IN THE BECKINGTON ROOM
- 7-8:30 - BANQUET IN HALL
- 9:00 - GRADUATION CEREMONY IN CHAPEL

* * * *

THESE ARE ALL DRESS-UP OCCASIONS!!

GUESTS

If you plan to bring a guest to Graduation, you must register by Thursday, so that all the proper arrangements can be made.

STRATFORD

Reminder -- today's trip to Stratford for Love's Labor's Lost will start again at Trinity gates at 5:00.

GUESTS II

Students who have not paid for their guests are earnestly requested to settle this bill with the steward before Thursday. Unpaid bills will be placed on your Middlebury College account.

POETRY

There will be reading of poetry by Ray Bird, Charles Vallety, and Alice Simon after dinner on Thursday night. Exact time and place will be posted later.

HEATHROW II

People going on the bus on the 13th. should pay Rusty or Kim as soon as possible. Cost is £4.

GUESTS III

Any special arrangements for seating at the banquet for the graduating seniors and their guests should be made through John and Kim Niles, no later than Friday.

PANICULCUM

Vol. 1, No. 21

Bread Loaf School of English at Lincoln College

11 Aug. 1978

LAST ISSUE : PLEASE TAKE SPECIAL NOTICE * * *

BUS TO HEATHROW - SUN., AUG. 13

Would the following people please pay £4 to Kim or Rusty by lunch today:

Margaret Fielders

Jim Atchison

Jane McGarry

Roselee Bancroft

BANQUET

Graduating seniors who will have guests at the banquet tomorrow night should pay £2 per each guest to the steward as soon as possible.

ANYONE ELSE WHO IS PLANNING TO HAVE A GUEST AT THE BANQUET MUST TELL RUSTY OR KIM TODAY. CHEF WILL ONLY PREPARE A SPECIFIC NUMBER OF MEALS. WE HAVE RECORD OF THE FOLLOWING PEOPLE'S GUESTS:

WEDDLE
SULLIVAN
FLEISHER
THOMPSON
ISAACSON
BERMAN

POETRY

All those who attended the poetry reading last night will agree that it was a special event. Many thanks to Ray, Charles, and Alice for their talent and the sharing thereof.

PANICULUM

Vol. 1, No. 21 Bread Loaf School of English at Lincoln 12 Aug. 1978

VERY LAST ISSUE : PLEASE TAKE NOTE...

* BEFORE YOU LEAVE LINCOLN, PLEASE RETURN KEYS TO THE PORTER.

* THE FOLLOWING PEOPLE STILL HAVE BOOKS CHECKED OUT OF THE LIBRARY:

STAH	MCCLUSKEY
YEATON	KOPLINKA
STERNGOLD	BIRD

SULLIVAN
PLEASE RETURN THEM TO THE LIBRARY BY NOON.

BON VOYAGE!!!



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